

# GUIDE TO THE LITERATURE OF SHAKESPEARE

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AN EPITAPH ON THE  
ADMIRABLE DRAMATICK  
POET W. SHAKESPEARE  
BY JOHN MILTON

What needs my Shakespeare, for his honored bones,  
The labor of an age in pilèd stones?  
Or that his hallowed relics should be hid  
Under a star-ypointing pyramid?  
Dear son of Memory, great heir of Fame,  
What needs't thou such weak witness of thy name?  
Thou, in our wonder and astonishment  
Hast built thyself a livelong monument.  
For, whilst to the shame of slow-endeavouring art,  
Thy easy numbers flow, and that each heart  
Hath, from the leaves of thy unvalued book,  
Those Delphic lines with deep impression took;  
Then thou, our fancy of itself bereaving,  
Dost make us marble, with too much conceiving;  
And, so sepulchred, in such pomp dost lie,  
That kings for such a tomb would wish to die.

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# GUIDE TO THE LITERATURE OF SHAKESPEARE IN THE LIBRARY.

Compiled by Marie O. Watkins, Catalogue Department.  
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## TEXTS OF THE WORKS.

### COMPLETE WORKS.

#### FACSIMILE REPRINTS.

Shakespeare as put forth in 1623; a reprint. 1864. **Ref.**

Works; in reduced facsimile from the 1st folio edition of 1623; introd. by J. O. Halliwell-Phillipps. 1876. **S. S.**

Contains stores of antiquarian illustration.—*Neilson and Thorndike in Facts about Shakespeare.*

Shakespeare's comedies, histories and tragedies; being a reproduction in facsimile of the first folio edition 1623, from the Chatsworth copy in the possession of the Duke of Devonshire, K. G., w. introd. and census of copies by Sidney Lee. 1902. **Ref.**

—; Supplement; containing a census of extant copies, w. some account of their history and condition; by Sidney Lee. 1902. **Ref.**

"One thousand copies of this facsimile have been printed; of which this is no. 514. [Signed] Sidney Lee." (autograph.)

### ONE VOLUME EDITIONS.

Cassell's illus. Shakespeare; the comedies, histories, tragedies, sonnets and poems; w. a biog. and critical introd. by F. J. Furnivall and J. Munro; a glossary and list of characters. n. d.

Works; with life, glossary, etc., carefully edited from the best texts, and compared with recent commentators. Universal ed. 1892.

Works; ed. by W. G. Clark and W. A. Wright. [Globe ed.] 1893.

The exceedingly careful and exhaustive collation of all previous textual readings in the notes of [the Cambridge Shakespeare, rev. ed. of 1891-3] make it indispensable for the serious student, and its text, substantially reprinted in the Globe edition, is the most widely accepted form of the works of Shakespeare which has ever been circulated.—*Neilson and Thorndike in Facts about Shakespeare.*

Complete dramatic works, w. Tarquin and Lucrece, The passionate pilgrim, sonnets and minor poems; added, Taine's estimate of Shakespeare, Irving's essay on Stratford, an introd. paper on Shakespeare's life and times and an introd. to each play by W. V. Byars. [c1898.]

Complete works; ed. w. a glossary by W. J. Craig. 1908. (Oxford Shakespeare.)

Complete works; w. Dr. Johnson's preface; a glossary, and an account of each play, and a memoir of the author, by W. Harness. n. d.

Complete dramatic and poetic works; ed. fr. the text of the early quartos and the first folio; by W. A. Neilson. 1906. (The Cambridge ed. of the poets, ed. by Bliss Perry.)

The only completely re-edited texts which have been issued since the revised Cambridge edition are the Oxford Shakespeare by W. J. Craig . . . and the Neilson text, originally published in one volume in 1906 and revised and reprinted in the Tudor Shakespeare.—*Neilson and Thorndike in Facts about Shakespeare.*

Complete works; printed fr. the text of G. Steevens; w. a memoir by A. Chalmers. 1895.

### OTHER EDITIONS.

Arranged in the alphabetic order of editors' names.

Miniature Shakespeare. n. d.

**Ref.**

As you like it.  
Hamlet, Prince of Denmark.  
Julius Caesar.  
Merchant of Venice.  
Othello, the Moor of Venice.  
The Tempest.

Works. n. d. 20 v.

Title page and end-papers designed by Lewis F. Day, w. colored illustrations by L. Leslie Brooke, Byam Shaw, Henry J. Ford.

Comedies. [1913.] (Everyman's lib.)

Tragedies. [1913.] (Everyman's lib.)

A very good cheap edition, well printed on serviceable paper. A glossary is provided at the end of each volume. A marvel of cheapness and good workmanship.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Reader's Shakespeare; his dramatic works condensed, connected, and emphasized for school, college, parlour and platform, by D. C. Bell. v. 1-2. 1895-97. 2 v.

Works; [notes on the text by H. A. Bullen. Stratford Town ed.] 1904-1907. 10 v.

A very beautifully printed edition, the first issued in the poet's native town.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Works; ed. by M. C. Clarke. 1864. 2 v. **Ref.**

Complete dramatic and poetical works, w. outline of life of the poet by J. S. Hart, text ed. by W. G. Clark and W. A. Wright. [c1878.] [Avon ed.]

Works. [Victoria ed.] 1903-04. 3 v.

Text of this edition has been taken from the Globe Shakespeare, ed. by W. G. Clark and W. A. Wright. The glossary is entirely new.—*Pref.*

Complete works; rev. fr. the orig. eds. w. a memoir and essay, by B. Cornwall. n. d. 3 v. **S. S.**



Comedies; the text of the Oxf. ed. prepared by W. J. Craig; w. a general introd. by A. C. Swinburne, introd. studies of the several plays by E. Dowden, and a full glossary. 1915.

Histories and poems; the text of the Oxf. ed. prepared by W. J. Craig; w. introd. studies of the several plays and poems by E. Dowden, and a full glossary. 1912.

Tragedies; the text of the Oxf. ed. prepared by W. J. Craig; w. introd. studies of the several plays by E. Dowden, and a full glossary. 1912.

This is the best cheap large edition of Shakespeare published. It is well printed on good paper with all the care of the Oxford University Press. Dowden's introductions discuss the sources, dates, time, duration and characters. There is a glossary in each volume. The lines of the text are numbered.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Works, rev. by A. Dyce. 3d ed. v. 1, 3-9. 1875-77. 8 v.

Alexander Dyce, wisest of Elizabethan scholars, produced in 1857 a characteristically sane text, on the whole the best to this date.—*Neilson and Thorndike in Facts about Shakespeare.*

New variorum edition; ed. by H. H. Furness. 1871-1913. 18 v. S. S.

This edition prints the First Folio text in the original spelling, and collects on an exhaustive scale at the bottom of the pages the various notes of previous editors. The Introductions and Appendices give previously published essays of criticism and research. Although the massive editorial apparatus is mainly compiled from older sources, room is found for much shrewd original comment by the editor.—*Sidney Lee in A Shakespeare reference library.*

One of the most complete and important critical contributions to the literature of Shakespeare. The following plays have been published:

- V. 1. Romeo and Juliet.
- V. 2. Macbeth.
- V. 3-4. Hamlet.
- V. 5. King Lear.
- V. 6. Othello.
- V. 7. Merchant of Venice.
- V. 8. As you like it.
- V. 9. The tempest.
- V. 10. Midsummer night's dream.
- V. 11. The winter's tale.
- V. 12. Much adoe about nothing.
- V. 13. Twelfth night; or, What you will.
- V. 14. Loues labour's lost.
- V. 15. Tragedie of Antonie and Cleopatra.
- V. 16. Tragedie of King Richard the Third.
- V. 17. The tragedie of Julius Cæsar.
- V. 18. The tragedie of Cymbeline.

Old-spelling Shakespeare; being the works of Shakespeare in the spelling of the best quarto and folio texts; ed. by F. J. Furnivall and W. G. Boswell-Stone. 1908-09. 13 v.

This edition will contain forty volumes, to be issued at intervals. The following plays are in our collection:

- All's well that ends well.
- As you like it.
- Comedie of errors.
- History of Henrie the Fourth; pt. 1.
- Second part of Henrie the Fourth.
- Life of Henry the Fifth.
- Loues labors lost.
- Merchant of Venice.
- Merry wives of Windsor.
- Midsommer nights dreame.
- Much adoe about nothing.
- Taming of the shrew.
- Tempest.
- Twelfth night.
- Two gentlemen of Verona.
- Winter's tale.

Temple Shakespeare; w. pref., glossary, &c., by I. Gollancz. 1896-1912. 40 v.

This is one of the most charming editions ever published. The volumes are pocket size, in flexible covers, beautifully printed on fine paper. The text is the Globe text, and is numbered. Each volume contains an introd. on the early editions, date sources, duration of the action, and at the end brief notes and a glossary.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Complete works; rev. fr. the original ed., w. notes and life by J. O. Halliwell and other commentators; il. fr. daguerreotypes of actors. n. d. 3 v. Ref.

These colossal volumes contain stores of antiquarian illustration.—*Neilson and Thorndike in Facts about Shakespeare.*

Works; text carefully restored according to the first editions; w. introd., notes, original and selected, and a life of the poet by H. N. Hudson. Rev. ed. w. add. notes. [c1881.] 12 v. (Students' handy ed.)

Plays; w. introd. and notes by H. N. Hudson. 1885-92. 3 v.

Complete works, w. a life of the poet, explanatory foot-notes, critical notes and a glossarial index by H. N. Hudson. Harvard ed. 1899. 20 v. in 10. Illus.

The Hudson editions are most practical for every day classroom work.

Works; ed. by Sir H. Irving and F. A. Marshall; w. notes and introd. to each play by F. A. Marshall and other Shakespearian scholars, and life of Shakespeare by E. Dowden. n. d. 8 v.

Excellent for the stage history of the plays.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Plays; w. the corrections and illustrations of various commentators; to which are added notes by Samuel Johnson and George Steevens. 5th ed. rev. and augmented by Isaac Reed, w. a glossarial index. 1803. 21 v. Ref.

Vol. I contains Advertisement and prefaces by Reed, Steevens, Richardson, Pope, Theobald, Hanmer, Warburton, Johnson, Capell, Mason, Reed and Malone.

Complete works fr. the original text: collated and compared w. the editions of Halliwell, Knight and Collier; w. hist. and critical introd. and notes to each play, and a life, by C. Knight. n. d. 3 v. Illus. Ref.

Contents: v. 1. Comedies; v. 2. Tragedies and poems; v. 3. Historical plays.

Works; ed. by C. Knight. Imperial ed. n. d. 2 v. Ref.

Contains numerous old steel engravings.

Pictorial ed. of works; ed. by C. Knight. n. d. Histories, 2 v.; Comedies, 2 v.; Tragedies, 2 v.; Doubtful plays, 1 v. n. d. 7 v. Doubtful plays, 2d ed.

Works; w. a hist. of the stage, a life of the poet, an introd. to each play and notes by Knight. v. 1-2, 4, 6, 8. 1864. 5 v.

Stratford Shakespere; ed. by C. Knight. 1870. 6 v.

Charles Knight resorted to the text of the First Folio as an exclusive authority.—*Neilson and Thorndike in Facts about Shakespeare.*



Works; text regulated by the folio of 1632; w. readings fr. former editions, a history of the stage, a life of the poet, and an introd. to each play; added glossarial and other notes, by Knight, Dyce, Douce, Collier, Halliwell, Hunter and Richardson. 1862. 8 v. **Ref.**

Complete works; w. annotations and a general introd. by S. Lee. [c1906-08.] Illus. 20 v.

The text follows the Cambridge Shakespeare, but occasionally the present editor gives in his notes reasons for preferring another reading. The notes which are at the bottom of the page deal briefly with textual, verbal, historical and general matters, and cite parallel passages wherever they seem to have illustrative pertinence. The annotations of the later plays and the sonnets are full. The last volume contains two indices and a glossary.—*Editor.*

Comedies, histories, and tragedies of S., as presented at the Globe and Blackfriars Theatres, 1591-1623; being the text furnished the players, in parallel pages w. the 1st revised folio text, w. critical introductions: The Bankside Shakespeare, by A. Morgan. [1888-1906.] 22 v.

Text of the quartos is printed by the side of the text of the first folio, 1623.—*New International Ency.*

Plays; as rewritten or rearranged by his successors of the Restoration period, as presented at the Duke's theatre and elsewhere circa 1664-1669; being the text of these so-restored plays w. the first folio Shakespeare text. w. critical introd; ed. by A. Morgan and W. Vickery. The Bankside-restoration Shakespeare. 1907-08. 5 v. **Ref.**

Uniform w. the "Bankside Shakespeare".

Only 250 copies are to be printed and the type of each volume is to be distributed before the next volume goes to press. no. 332.

Works; collated by A. Pope. 1723-25. 6 v. **Ref.**

In his Preface, Pope made strong professions of his good faith in dealing with the text. "I have discharged," he said, "the dull duty of an editor . . . with a religious abhorrence of all innovations and without any indulgence to my private sense or conjecture. The various readings are fairly put in the margin, . . . The more obsolete or unusual words are explained." Hardly one of these statements is entirely true.

Pope possessed copies of the first and second Folios and at least one Quarto of each play that had been printed before 1623, except *Much ado*, but these he consulted only occasionally, and seldom registered the variants as he said he had done. When he did he gave no clue to their source. He constantly inserted his private conjectures without notice and his explanations of difficult opinions are few and frequently wrong. Passages considered by him inferior or spurious he relegated to the foot of the pages; others he omitted without notice. His ear is often jarred by the freedom of Shakespeare's verse and he did his best to make it "regular" by eighteenth century standards. Yet Pope spent much ingenuity in striving to better the text, and no small number of restorations and emendations are to be credited to him, especially in connection with the arrangement of the verse. He is to be credited also with discernment in rejecting the seven plays added to the Shakespearean canon in the third Folio, of which only *Pericles* has been restored.—*Neilson and Thorndike in Facts about Shakespeare.*

[The first folio edition]; ed. w. notes, introd., glossary, list of variorum readings and sel. criticism by C. Porter and H. A. Clarke. [1903-c1912.] 40 v.

An excellent edition for ordinary use.—*H. H. B. Meyer in A brief guide by Shakespeare.*

Dramatic works; w. notes by J. Rann. 1786-1791. 6 v.

Works; ed. by W. J. Rolfe. Friendly ed. v. 1-2, 4, 6-13, 15-20. 1892-93. 17 v.

Dramatic works; ed. by S. W. Singer. 1899. 10 v.

Works; ed. by H. Staunton; il. by Sir J. Gilbert. 1881. 15 v. **Ref.**

Dramatic works; rev. by G. Steevens. 1802. 9 v. **Ref.**

Contains prefaces of Alexander Pope and Samuel Johnson.

Plays and poems; ed. by A. J. Valpy. v. 1-2, 4-15. 1870-1875. 14 v.

Plays; w. his life; ed. by G. C. Verplanck. v. 1-2. 1847. 2 v. **Ref.**

Works; the plays edited fr. the folio of 1623, w. various readings fr. all the editions and all the commentators, notes, introd. remarks, a hist. sketch of the text, an account of the rise and progress of the English drama, a memoir of the poet and an essay upon his genius; by R. G. White. v. 1-8. 1863-71. 8 v.

—v. 1-3, 5-10, 12. 1865. 10 v.

Brilliant but erratic Richard Grant White produced editions which show a commendable if puzzling openness to conviction in successive changes of opinion.—*Neilson and Thorndike in Facts about Shakespeare.*

Comedies, histories, tragedies, and poems; ed. w. notes by R. G. White. 1883-84. 6 v. (Riverside ed.)

Works; ed. by W. A. Wright. 1902-05. 9 v.

This edition offers the most complete apparatus for the study of the text. It is accurate in its citations of various readings. Indispensable in any collection used for scholarly work.—*H. H. B. Meyer in A brief guide to Shakespeare.*

## SEPARATE PLAYS.

Texts, with or without notes and comments, are grouped together under the title of each play, followed by a list of commentaries unaccompanied by text.

### ALL'S WELL THAT ENDS WELL.

All's well that ends well; w. the story of Giletta. n. d.

All's well that ends well; ed. by W. G. Boswell-Stone; introd. by F. W. Clarke. (Old spelling S.)

All's well that ends well; ed. by W. O. Brigstocke. n. d.

Comedy of All's well that ends well; w. pref., glossary, etc., by I. Gollancz. 1912. (Temple Shakespeare.)

All's well that ends well; ed. by J. L. Lowes. 1912. (Tudor Shakespeare.)

Comedy of All's well that ends well; ed. w. notes by W. J. Rolfe. [c1905.]



*Commentaries.*

- Gervinus, G. G. Shakespeare commentaries, tr. by F. E. Bunnett. 1863. v. 1.
- Griffin, G. W. All's well that ends well. (*In his Studies in literature.* 1870.) 814
- Halliwell-Phillipps, J. O. Memoranda on All's well that ends well, The two gentlemen of Verona, Much ado about nothing, and Titus Andronicus. 1879. Ref.
- Shaw, G. B. All's well that ends well. (*In his Dramatic opinions and essays.* 1907. v. 1.) 792

## ANTONY AND CLEOPATRA.

- Antony and Cleopatra; ed. by G. W. Benedict. 1913. (Tudor Shakespeare.)
- Tragedy of Antony and Cleopatra; ed. by R. H. Case. n. d.
- Tragedy of Antony and Cleopatra; w. pref., glossary, etc., by I. Gollancz. 1912. (Temple Shakespeare.)
- Antony and Cleopatra; w. introd. and notes explanatory and critical by H. N. Hudson. [c1909.]
- Tragedy of Antony and Cleopatra; ed. w. notes by W. J. Rolfe. [c1909.]

*Commentaries.*

- Bradley, A. C. Shakespeare's Antony and Cleopatra. (*In his Oxford lectures on poetry.* 1909.) 809.1
- Corson, H. Introduction to the study of Shakespeare. 1889.
- Gervinus, G. G. Shakespeare commentaries; tr. by F. E. Bunnett. 1863. v. 2.
- Griffin, G. W. Antony and Cleopatra. (*In his Studies in literature.* 1870.) 814
- MacCallum, M. W. Shakespeare's Roman plays and their background. 1910.
- Shaw, G. B. Antony and Cleopatra. (*In his Dramatic opinions and essays.* 1907. v. 2.) 792
- Winter, W. Mad world, Antony and Cleopatra. (*In his Old shrines and ivy.* 1906.) 914.2

## AS YOU LIKE IT

- As you like it; il. by W. H. Low. 1900.
- Shakespeare's comedy As you like it; w. illus. by H. Thomson. n. d. Ref.
- As you like it; w. notes, etc. by W. Dyche. 1900.
- As you like it; ed. by F. J. Furnivall; introd. by F. W. Clarke. 1908. (Old spelling Shakespeare.)
- Comedy of As you like it; w. pref., glossary by I. Gollancz. [19th ed.] 1910. (Temple Shakespeare.)

As you like it; ed. by J. W. Holme. n. d.

As you like it; ed. w. introd. and notes by C. L. Hooper. 1910.

As you like it; w. introd. and notes explanatory and critical by H. N. Hudson. [c1908.]

As you like it, introd. and notes by H. N. Hudson, ed. by E. C. Black and A. J. George, [c1908.] (New Hudson Shakespeare.)

Shakespeare's comedy of As you like it; ed. w. notes by W. J. Rolfe. [c1905.]

As you like it; ed. by M. H. Shackford. 1911. (Tudor Shakespeare.)

Select plays; As you like it; ed. by W. A. Wright. 1899. (Clarendon Press ser.)

As you like it; selections.—King Lear; selections; w. notes. 1882. (English classics. no. 21.) 820.8

*Commentaries.*

Brooke, S. A. As you like it. (*In his On ten plays of Shakespeare.* 1906.)

Edwards, G. W. Forest of Arden. 1914. 914.93

This work has a double interest, for much of the picturesque beauty of the region, which he describes, now lies waste behind the advance of the German armies through Belgium. Mr. Edwards identifies the Ardennes country between Luxembourg and Liege as The Forest of Arden of Shakespeare's As you like it and other stories of the Elizabethan period. The actual forest is no disappointment as seen through the eyes of the author-artist. He has done full justice to the quaint legends with which the story of the region abound and has brought out its romantic charm which is still untouched by the tourist. —*Publisher's note.*

Gervinus, G. G. Shakespeare commentaries; tr. by F. E. Bunnett. 1863. v. 1.

Lodge, T. Rosalynde; the original of Shakespeare's As you like it, ed. by W. W. Greg. 1907. (Shakespeare classics.) 69b

Shaw, G. B. As you like it. (*In his Dramatic opinions and essays.* 1907. v. 2.) 792

Winter, W. Forest of Arden, As you like it. (*In his Old shrines and ivy.* 1906.) 914.2

## COMEDY OF ERRORS.

Comedie of errors; ed. by W. G. Boswell-Stone. 1908. (Old spelling Shakespeare.)

Comedy of errors; ed. by H. Cuningham. [pref. 1907.]

Comedy of errors; w. pref., glossary by I. Gollancz. [3d ed.] 1896. (Temple Shakespeare.)

Comedy of errors; ed. by F. M. Padelford. 1912. (Tudor Shakespeare.)

Comedy of errors; ed. w. notes by W. J. Rolfe. [c1905.]

*Commentaries.*

Gervinus, G. G. Shakespeare commentaries; tr. by F. E. Bunnett. 1863. v. 1.

Manachmi, the original of Shakespeare's Comedy of errors; the Latin text together w. the Elizabethan translation; ed. by W. H. Rouse. 1912. (Shakespeare classics.) 872

Shaw, G. B. Comedy of errors. (*In his Dramatic opinions and essays.* 1907. v. 2.) 792

### CORIOLANUS.

Coriolanus; w. introd. and notes by W. Dent. n. d. (Young people's Shakespeare.)

Tragedy of Coriolanus; w. pref., glossary by I. Gollancz. [10th ed.] 1907. (Temple Shakespeare.)

Tragedy of Coriolanus; w. introd. and notes by H. N. Hudson. 1900.

Tragedy of Coriolanus; ed. w. notes by W. J. Rolfe. [c1905.]

Select plays; Coriolanus; ed. by W. A. Wright. 1879. (Clarendon Press ser.)

### Commentaries.

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Merchant of Venice; ed. w. introd., notes, glossary and index by A. W. Verity. 1898.

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820.8

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### MERRY WIVES OF WINDSOR.

Merry wives of Windsor. n. d.

Contents: Merry wives of Windsor.—Fiorentino, Ser.—The story of Lucius and Camillus; being an English version of the story of Buccinolo and Pietro Paolo fr. Pecorono.—Straparola, G. F. Tale of the two lovers Pisa, fr. Tarlton's "News out of Purgatorie."

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Midsummer-night's dream; ed. by H. Cunningham. n. d.

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Comedy of A midsummer-night's dream; w. pref., glossary by I. Gollancz. [17th ed.] 1909. (Temple Shakespeare.)

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Halpin, N. J. Oberon's vision in the Midsummer night's dream illus. by a comparison w. Lylie's Endymion. (*In* Shakespeare Soc. Publications. 1843.)

Sidgwick, F. Sources and analogues of A midsummer night's dream. 1908. (Shakespeare classics.)

*Contents:* Legend of Pyramus and Thisbe, fr. A. Golding's translation of Ovid's "Metamorphoses" (1575.); Robin Goodfellow, his mad pranks and merry jests; Romance of Thomas of Erceldoune; Reginald Scot Discovery of witchcraft (1584); Strange fairies by T. Churchyard; The mad merry pranks of Robin Goodfellow; Queen Mab by Ben Jonson; Fairies' farewell: or, God-a mercy Will by R. Corbet; Fairy queen, from "The mysteries of love and eloquence" (1658); Nymphidia.

Winter, W. Fairyland, A midsummer night's dream. (*In his* Old shrines and ivy. 1906.) 914.2

MUCH ADO ABOUT NOTHING.

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Much ado about nothing. n. d.

*Contents:* Shakespeare, W. Much ado about nothing. —Aristo, L. Ariodantes and Geneural.

Much adoe about nothing; ed. by W. G. Boswell-Stone; introd. by F. W. Clarke. 1908. (Old spelling Shakespeare.)

Comedy of Much ado about nothing; w. pref., etc., by I. Gollancz. [15th ed.] 1910. (Temple ed.)

Much ado about nothing; w. introd. and notes for schools and families by H. N. Hudson 1882.

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See also Shakespeare for the blind.

Tragedy of Othello; w. pref., etc. by I. Gollancz. [14th ed.] 1909. (Temple ed.)

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Othello, the Moor of Venice; ed. by T. M. Parrott. 1912. (Tudor Shakespeare.)

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Rymer, T. Othello. (*In his* Short view of tragedy. 1693.) **Ref. 809.2**

Shaw, G. B. Othello. (*In his* Dramatic opinions and essays. 1907. v. 2.) 792

Swinburne, A. C. Three plays of Shakespeare. 1909. (Harper's library of living thought.)

Turnbull, W. R. Othello; a critical study. 1892.

Woodberry, G. E. Some actors' criticisms of Othello, Iago and Shylock. 1891. (*In his* Studies in letters and life. 1891.) 814

PERICLES.

Pericles; ed. by K. Deighton, n. d.

Tragedy of Pericles; w. pref., glossary, etc., by I. Gollancz. 1912. (Temple Shakespeare.)



Shakespeare's *Pericles*; being a reproduction in facsimile of the first edition, 1609, fr. the copy in the Malone collection in the Bodleian Library, w. introd. and bibliography, by S. Lee. 1905. (*With his Venus and Adonis*. 1905.) **Ref.**

*History of Pericles, Prince of Tyre*; ed. w. notes by W. J. Rolfe. [c1898.]

*Pericles, Prince of Tyre*; ed. by C. A. Smith. 1913. (Tudor Shakespeare.)

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Boyle, Robert. On Wilkin's share in the play called Shakspeare's *Pericles*. (*In New Shakspeare Soc. Pubs.* 1882.)

*Gesta Romanorum*. **69b**  
Chapter cliii is the story of Apollonius, Prince of Tyre, one of the sources of *Pericles*.

Gower, J. *Confessio amantis*. 1857. v. 3. **821**  
Bk. 8, the story of Apollonius, Prince of Tyre, is one of the sources of *Pericles*.

At last Shakespeare, or whoever wrote or touched with Shakespearean genius the play of *Pericles, Prince of Tyre*, took his subject directly from the story of Appollinus of Tyre, as told in the eighth book of *Confessio Amantis*, and introduced in the place of Chorus old Gower himself prologuizing and epiloguizing in his own lively metre. The words by which the drama is opened—

"To sing a song that old was sung,  
From ashes ancient Gower is come,  
Assuming man's infirmities,  
To glad our ear and please our eyes."

is a sufficient proof, that at the date of this play, (1596 or 1598) the name and poem of Gower were familiar to many who went to see the performance of *Pericles*. Gower appears also in the second part of Shakespeare's *King Henry IV.*, as one of the king's party, and in the scene with Falstaff is evidently treated as a person of considerable importance.—*Introd.*

### ROMEO AND JULIET.

*Romeo and Juliet*. n. d.

*Tragedy of Romeo and Juliet*; w. illus. by W. Hatherell. n. d. **Ref.**

*Romeo and Juliet*; ed. by P. A. Daniel. 1874-75. 3 pts. in 1. (*In New Shakspeare Soc. Pub. ser.* 2, no. 1-3.)

*Tragedy of Romeo and Juliet*; ed. by E. Dowden. n. d.

*Romeo and Juliet*; w. notes by O. Fiebig. 1859.

*Tragedy of Romeo and Juliet*; w. pref., glossary by I. Gollancz. 20th ed. 1910. (Temple Shakespeare.)

Shakespeare's *Romeo and Juliet*; w. introd. and notes by H. N. Hudson. [c1908.]

*Tragedy of Romeo and Juliet*; ed. by W. A. Neilson, and A. H. Thorndike. 1911. (Tudor Shakespeare.)

*Tragedy of Romeo and Juliet*; ed., w. notes by W. J. Rolfe. [c1907.]

#### Commentaries.

Brooke, A., tr. *Romeus and Juliet*; being the original of S.'s *Romeo and Juliet*; ed. by J. J. Munro. 1908. (Shakespeare classics.) **821**

Facsimile.

—, S. A. *Romeo and Juliet*. (*In his On ten plays of Shakespeare.* 1906.)

Chapman, J. J. *Study of Romeo*. 1899. (*In his Emerson and other essays.* 1899.) **814**

Dawson, G. *Romeo and Juliet*. (*In his Shakespeare and other lectures.* 1888.)

Dowden, E. *Transcripts and studies*. 2d ed. 1896. **824**

Gervinus, G. G. *Shakespeare commentaries*; tr by F. E. Bunnett. 1863. v. 1.

Halliwell-Phillipps, J. O. *Memoranda on Love's labour's lost, King John, Othello, and on Romeo and Juliet*. 1879. **Ref.**

Shaw, G. B. *Romeo and Juliet*. (*In his Dramatic opinions and essays.* 1907. v. 1.)

### TAMING OF THE SHREW.

*Taming of the shrew*; ed. by R. W. Bond. n. d.

*Taming of the shrew*; ed. by W. G. Boswell-Stone. 1908. (Old spelling Shakespeare.)

*Comedy of The taming of the shrew*; w. pref., glossary, etc., by I. Gollancz. [15th ed.] 1910. (Temple Shakespeare.)

*Comedy of The taming of the shrew*; ed. w. notes by W. J. Rolfe. [c1909.]

*Taming of the shrew*; ed. by F. Tupper. 1912. (Tudor Shakespeare.)

#### Commentaries.

Amyot, T. *The old Taming of a shrew, upon which S. founded his comedy*; reprinted fr. the edition of 1594. (*In Shakespeare Soc. Pubs.* 1844. v. 3.)

*Taming of a shrew*; the original of Shakespeare's *Taming of the shrew*; ed. by F. S. Boas. 1908. (Shakespeare classics.) **822**

Winter, W. *Shakespeare's Shrew*. 1906. (*In his Old shrines and ivy.* 1906.) **914.2**

Woodward, B. W. *Old wine in new bottles*. 1980. **814**

### TEMPEST.

*Tempest*. n. d.

*Contents*: Shakespeare, W. *Tempest*.—M. H. Jacob. Ayler and "The fair Sidea."—Harrington, J. *Storm on the Mediterranean*.—Montaigne, M. E. de. *Essay on the caniballes*.—The enchanted island.

Shakespeare's *comedy of The tempest*; w. illus. by E. Dulac. n. d. **Ref.**

Tempest; w. illus. in colour by P. Woodroffe and songs by J. Moorat. 1908. **Ref.**

Tempest. [c1911.] (Ben Greet Shakespeare.)

Tempest; ed. by F. J. Furnivall. 1909. (Old spelling Shakespeare.)

Comedy of The tempest; w. pref., glossary by I. Gollancz. [17th ed.] 1910. (Temple Shakespeare.)

Tempest; ed. by H. E. Green. 1913. (Tudor Shakespeare.)

Tempest; w. introd., and notes by H. N. Hudson. 1903.

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Brooke, S. A. The tempest. (*In his* On ten plays of Shakespeare. 1906.)

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Griffin, G. W. The tempest. (*In his* Studies in literature. 1870.) **814**

Perott, J. de. Probable source of the plot of Shakespeare's Tempest. (*In* Clark Univ. Library. Pubs. v. 1, no. 8. Oct., 1905.) **Ref. 010**

Shaw, G. B. The tempest. (*In his* Dramatic opinions and essays. 1907. v. 2.) **792**

#### TIMON OF ATHENS.

Timon of Athens; ed. by K. Deighton. n. d.

Life of Timon of Athens; ed. by R. H. Fletcher. 1913. (Tudor Shakespeare.)

Tragedy of Timon of Athens; w. pref., glossary, *etc.*, by I. Gollancz. 1913. (Temple Shakespeare.)

Tragedy of Timon of Athens; ed. w. notes by W. J. Rolfe. [c1898.]

#### *Commentaries.*

Gervinus, G. G. Shakespeare commentaries; tr. by F. E. Bunnett. 1863. v. 2.

#### TITUS ANDRONICUS.

Lamentable tragedy of Titus Andronicus; ed. by H. B. Baildon. n. d.

Tragedy of Titus Andronicus; w. pref., glossary by I. Gollancz. 1902. (Temple ed.)

Tragedy of Titus Andronicus; ed. w. notes by W. J. Rolfe. [c1898.]

Tragedy of Titus Andronicus; ed. by E. E. Stoll. 1913. (Tudor Shakespeare.)

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#### TROILUS AND CRESSIDA.

Troilus and Cressida; ed. by K. Deighton. n. d.

Troilus and Cressida; w. pref., glossary, *etc.*, by I. Gollancz. 1911. (Temple Shakespeare.)

History of Troilus and Cressida; ed. w. notes by W. J. Rolfe. [c1898.]

Troilus and Cressida; ed. by J. S. P. Tatlock. 1912. (Tudor Shakespeare.)

#### *Commentaries.*

Gervinus, G. G. Shakespeare commentaries; tr. by F. E. Bunnett. 1863. v. 2.

#### TWELFTH NIGHT.

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*Contents:* Twelfth night.—Rich. B. Apolonius and Silla.

Shakespeare's comedy of Twelfth night; w. illus. by W. H. Robinson. n. d. **Ref.**

Twelve night; ed. by W. G. Boswell-Stone. 1908. (Old spelling Shakespeare.)

Comedy of Twelfth night; w. pref., glossary by I. Gollancz. 1911. (Temple ed.)

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Twelfth night; or, What you will; w. introd. and notes by E. Lee; n. d. (Young people's Shakespeare.)

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Rich, B. Rich's Apolonius and Silla; an original of Shakespeare's Twelfth night; ed. by M. Luce. 1912. (Shakespeare classics.) **822.33**

## TWO GENTLEMEN OF VERONA.

Two gentlemen of Verona; w. the story of the Sheperdess Felismena. n. d.

Two gentlemen of Verona; ed. by R. W. Bond. n. d.

Two gentlemen of Verona; ed. by W. G. Boswell-Stone. 1908. (Old spelling Shakespeare.)

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Walkley, A. B. Two gentlemen of Verona. (*In his Drama and life.* 1907.) **808.2**

## TWO NOBLE KINSMEN.

Two noble kinsmen; ed. w. notes by W. J. Rolfe. [c1898.]

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Two noble kinsmen. (*In Fitzgibbon, H. M. Famous Elizabethan plays, expurgated.* 1890.) **822**

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### Commentaries.

Spalding, W. A letter on Shakspeare's authorship of the Two noble kinsmen; w. a life of the author by J. H. Burton. New ed. 1876. (*In New Shakspeare Soc. Pub. ser. 8, no. 1.*)

## A WINTER'S TALE.

Winter's tale; w. Pandosto; or, The triumph of time. n. d.

Winter's tale; ed. by F. J. Furnivall. 1908. (Old spelling Shakespeare.)

Winter's tale; w. pref., glossary, *etc.*, by I. Gollancz. 1914. (Temple Shakespeare.)

Winter's tale; w. introd., and notes explanatory and critical by H. N. Hudson. [c1908.]

Winter's tale; ed. by F. W. Moorman. [Pref. 1912.]

Comedy of the Winter's tale; ed. w. notes by W. J. Rolfe. [New rev. ed.] [c1905.]

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### Commentaries.

Brooke, S. A. Winter's tale. (*In his On ten plays of Shakespeare.* 1906.)

Gervinus, G. G. Shakespeare commentaries; tr. by F. E. Bunnnett. 1863. v. 2.

Greene, R. Pandosto; or, Dorastus and Fawnia; the original of Shakespeare's Winter's tale; newly ed. by P. G. Thomas. 1907. (Shakespeare classics.) **69b**

## POETICAL WORKS.

Poetical works of Shakespeare and the Earl of Surrey; w. memoirs and notes by G. Gilfillan. 1856.

Poems. n. d.

Poems; ed. w. an introd. and notes by G. Wyndham. n. d.

The introduction contains an excellent critical study of the poems.

Poetical works; prefixed the life of the author. 1793. (*In Anderson, R. Works of the British poets.* 1795. v. 2.) **Ref. 821.08**

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Songs and sonnets. n. d. (Modern classics. v. 24.)

Songs and sonnets; [ed. by F. T. Palgrave.] 1865.

Songs from the plays of Shakespeare; illus. by P. Woodroffe. 1899.

*Commentaries.*

Dawson, G. Songs. 1888. (*In his Shakespeare; and other lectures.* 1888.)

Rowley, W. Shakespearean ballads and songs. (*In Savage Club papers.* v. 3. 1897.) 828

## SONNETS.

Sonnets; w. introd and notes by H. C. Beeching. 1904. (Athenaeum press ser.)

Those who are studying the problem of the Sonnets will find both Prof. Dowden's and Canon Beeching's comments useful, even though they dissent from some of the editorial conclusions.—*Sidney Lee in A Shakespeare reference library.*

The best for school and general use.—*H. H. B. Meyer in A brief guide to the literature of Shakespeare.*

Sonnets; ed. by E. Dowden. 1881.

Contains full notes.

Shakespeares sonnets; being a reproduction in facsimile of the first edition, 1609, fr. the copy in the Malone collection in the Bodleian Library, w. introd. and bibliography by S. Lee. 1905. (*With his Venus and Adonis.* 1905.) Ref.

Sonnets; ed. w. notes by W. J. Rolfe. [c1898.]

Sonnets; ed. w. notes and introd. by T. Tyler. 1890.

The comment and interpretation on each individual sonnet are minute. Identifies Mr. W. H. as the Earl of Pembroke; the rival poet as Chapman, and the dark lady as Mary Fitton.—*H. H. B. Meyer in A brief guide to the literature of Shakespeare.*

Sonnets; *Passionate pilgrim, etc.* n. d.

Sonnets; and, *A lover's complaint*; ed. by R. M. Alden. 1913. (Tudor Shakespeare.)

*Commentaries.*

Acheson, A. *Mistress Davenant, the dark lady of the sonnets, demonstrating the identity of the dark lady of the sonnets, and the authorship and satirical intention of Willobie his Avisia*; w. a reprint of Willobie his Avisia (in part), *Penelope's complaint, An elegie, Constant Susanna, Queen Dido, Pyramus and Thisbe, The Shepherd's slumber and sundry other poems.* 1913.

Azarias, *Brother.* Sonnets and plays of Shakespeare. 1896. (*In his Essays miscellaneous.*) 814

Brown, H. Sonnets of Shakespeare solved, and the mystery of his friendship, love and rivalry revealed. 1870.

Chambrun, C. (L.), *Comtesse de.* Sonnets of Shakespeare. 1913.

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Dawson, G. Sonnets of Shakespeare. 1888. (*In his Shakespeare and other lectures.* 1888.)

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Hitchcock, E. A. Remarks on the sonnets of Shakespeare; w. the sonnets. 2d ed. 1867.

Hosmer, H. L. Bacon and Shakespeare in the sonnets. 1887.

More, P. E. Shakespeare's sonnets. 1907. (*In his Shelbourne essays.* 2d ser. 1907.) 814

Sharp, W. Shakespeare's sonnets. (*In his Studies and appreciations.* 1912.) 804

## VENUS AND ADONIS.

Venus and Adonis; the Rape of Lucrece; and other poems; ed. by C. Brown. 1913. (Tudor Shakespeare.)

Shakespeares Venus and Adonis, being a reproduction in facsimile of the first edition, 1593, fr. the unique copy in the Malone collection in the Bodleian Library, w. introd. and bibliography by S. Lee. 1905. Ref.

Venus and Adonis; Lucrece, and other poems; ed. w. notes by W. J. Rolfe. [c1898.]

## SELECTIONS.

Selections from his writings; w. introd. and biographical essays by E. Dowden and J. Malone. (*In Warner's library of the world's best literature.* v. 33; p. 13167-13264.) S. S. 808.8

Charles Kemble's Shakspeare readings; Lane. v. 2-3. 1870. 2 v.

An evening with Shakespeare; an entertainment of readings, tableaux and songs set to the old tunes; arr. by T. M. Hardy. 1909. (Shakespeare lib.: Lamb Shakespeare for the young; ed. by I. Gollancz.)

Flowers of Shakespeare; depicted by Viola. n. d.

Reading book; being 17 plays abridged by H. C. Bowen. n. d.

Shakespeare reader; extracts fr. the plays, w. notes by C. H. Wykes. n. d.

Shakespeare speaker; w. introd. and notes by A. F. Blaisdell. [c1884.] (English classics. no. 49.) 820.8

Wit, wisdom and beauties; ed. by C. S. Ward. 1887.

Hows, J. W. S. Historical Shakespearian reader. 1863.

Lewis, E. G. Shakespearean creations; illuminated by S. Stanseby. n. d. Ref.

## TRANSLATIONS.

## BOHEMIAN.

Julius Caesar; přel. F. Doucha. 1891. Soulard Branch



## FRENCH.

- Hamlet; traduction de Letourneur. 1878. (Bibliothèque Nationale coll.)
- Hamlet; traduction de Letourneur. 1891. (*With his La vie et la mort de Richard III.* 1888.)
- Jules César; traduction de L. de Gramont. (*In Illustration theatrale.* no. 46. 1906.) 842
- Macbeth. 1877. (Bibliothèque Nationale coll.)
- Macbeth; traduction de M. Maeterlinck. (*In Illustration théatrale.* no. 123. 1909.) 842
- Macbeth; en prose. 1889. (*With Sallustius Crispus, C. Conjurat* de Catilina. 1892.) 878.2
- Othello; ou, Le More de Venise. 1893. (*With Sallustius Crispus, C. Conjurat* de Catilina. 1892.) 878.2
- Le roi Lear; traduction de Letourneur. 1877. (Bibliothèque nationale coll.)
- Le roi Lear; traduction de Letourneur. (*With his La vie et la mort de Richard III.* 1888.)
- Le roi Lear; tr. par P. Loti et E. Vedel. (*In Illustration théatrale.* no. 1. 1904.) 842
- Romeo et Juliette; traduction de Letourneur. 1890. (*With his La vie et la mort de Richard III.* 1888.)
- La tempête; en prose; traduction de Letourneur. 1889. (*With his La vie et la mort de Richard III.* 1888.)
- Troilus et Cressida; traduction en 18 scenes de E. Vedel. [1913.]
- Vie et la mort de Richard III. 1888.

## GERMAN.

- Saemmtliche dramatische Werke. v. 1-27, 32-43. 1826-27. 42 v. in 10.
- Dramatische Werke; übers von E. Ortlepp. v. 1, 3-8. 1838-39. 7 v.
- Saemmtliche dramatische Werke; übers. von Schlegel, Benda und Voss. v. 2-3. n. d. 2 v.
- Dramatische Werke; übers von A. W. v. Schlegel und L. Tieck. v. 6. 1850. 1 v.
- Dramatische Werke; übers von A. W. v. Schlegel und L. Tieck. 1853-65. 9 v.
- Anthologie; die schönsten und bedeutsamsten Schilderungen und Weisheitssprüche; biographisch eingeleitet und hrsg. von F. Kreysig. 1864.
- Der Kaufmann von Venedig; übers von A. W. v. Schlegel. n. d. (Universal-Bibliothek.)
- Macbeth; [übers. von G. A. Buerger.] (*In Buerger, G. A. Saemmt. Werke.* v. 3.) 838
- Macbeth; [übers von] J. C. F. von Schiller. (*In Schiller, J. C. F. von. Sämmt. Werke.* 1835-36. v. 6.) 838

*Same.* (*In Schiller, J. C. F. v. Sämmt. Werke.* 1837. v. 1; 1855-60. v. 1; 1822-26. v. 9.)

Othello; übers. v. J. H. Voss. 1806.

Der widerspentigen Zähmung; nach der Schlegel-Tieckschen Übers. für die Bühne eingerichtet von dr. L. Weber. 1909. (Neue Shakespeare-bühne. 8.)

Sonette, in deutscher Nachbildung [von F. Bodenstedt.] 1866.

## HUNGARIAN.

Shakspere színműveiből; ford. Arany J. n. d. (Összes munkái. 6.)

## ITALIAN.

Amleto. 1908.

## ROUMANIAN.

Macbeth. 1886.

Negutatorul din Veneția; tr. în românește de S. I. Ghica. 1885.

Viața și mórtea Regelui Richard III; tr. în românește de S. I. Ghica. 1884.

## SERVIAN.

Otelo; preveli G. Gershic' i A. Khadzhic'; za srpsku pozornitsu udesio A. Khadzhic'. 1886. Souldard Branch

## SPANISH.

Obras; tr. fielmente del original inglés por M. de Velasco y Rojas. 1872-1877. 3 v.

Hámlet, principe de Dinamarcha; version al castellano de G. MacPherson. 1911.

Hamlet. (*In Fernandez de Moratin, L. Obras dramaticas y liricas.* 1844. v. 1.) 862

Macbeth, drama adaptado a la escena española en verso castellano por F. de Cossio. 1913.

## YIDDISH.

Schekspier's oisgewehlte Werk; D. M. Hermalin. 1912.

## ACTING EDITIONS.

Cumberland, J., *pub.* Cumberland's British theatre. n. d. Ref. 822

The Shakespearean plays in this collection contain biographical and critical remarks by G. Daniel.

1. King Richard the third.—Macbeth.—Romeo and Juliet.
2. Cymbeline; an historical play in five acts.—Othello.
3. Much ado about nothing.—As you like it.
4. King John.—King Henry IV, pt. I.—Hamlet.
5. Winter's tale.—King Henry VIII.—Julius Caesar.
6. Merchant of Venice.—Merry wives of Windsor.—King Lear.
7. Measure for measure.—Tempest.—Coriolanus.
11. Twelfth night.—King Henry V.
16. King Henry VI; adapted by E. Kean.—Troilus and Cressida.

18. The two gentlemen of Verona; rev. by J. P. Kemble.—Taming of the shrew; altered by D. Garrick; rev. by J. P. Kemble.—All's well that ends well.
20. Midsummer night's dream.
26. Timons of Athens.
27. King Henry IV; pt. 2; an historical play in five acts, rev. by J. P. Kemble.
29. King Richard II.
40. Comedy of Love's labour's lost.
44. Antony and Cleopatra; a historical play in five acts.

Lacy, T. H., ed. Acting edition of plays. n. d. 822

9. Macbeth.
13. King Richard III; adapted by C. Cibber.
18. Romeo and Juliet.
22. King Henry VIII.
23. Hamlet, prince of Denmark.
25. Merchant of Venice.—As you like it.
27. Othello.
28. Midsummer night's dream.
31. King Lear.
35. Much ado about nothing.
36. Twelfth night, or, What you will.
37. King Henry IV., pt. 1.—The tempest.
38. King John.
39. King Henry V.
40. Julius Caesar.

Ben Greet Shakespeare for young readers and amateur players. [c1912.]

A unique and exceptionally useful version condensed to the length of an ordinary performance and especially adapted for reading or stage presentation by children and amateurs. The right hand pages are devoted to the text, the left hand to brief and lucid explanatory notes and practical stage directions, diagrams of the stage, illustrations of characters in costume, etc. At the beginning of the play are a few general rules or customs of acting addressed to amateurs. The arrangements for stage setting are few and simple.—A. L. A. *Bkl.*

The following plays are in the Juvenile collection:

- As you like it. [c1912.]  
 Comedy of errors. [c1912.]  
 Julius Caesar. [c1912.]  
 Merchant of Venice. [c1912.]  
 Midsummer night's dream. [c1912.]

Shakespearean plays of Edwin Booth; ed. by W. Winter. 1899. 2 v.

*Contents:* v. 1. Hamlet; Macbeth; King Lear; Julius Caesar; Merchant of Venice. v. 2. Othello; Richard II; Richard III; Henry VIII; Much ado about nothing; Katharine and Petruchio.

Shakespeare's tragedy of Julius Caesar as presented by E. Booth. 1912.

At head of title page: The prompt-book, ed. by W. Winter.

Othello; as produced by E. Booth, w. introd., remarks, by H. L. Hinton. [c1868.] (Booth's ser. acting plays. 8.)

King Lear. n. d. (French's standard drama.)

*Bound w. this and belonging to the same series:*

Hamlet. Stage ed. n. d.

Macbeth. n. d.

Romeo and Juliet. n. d.

Othello; as performed by Salvini. Authorized ed. w. the Italian and Eng. texts. n. d.

Pericles, prince of Tyre, a tragedy, supposed to be written by S. 1796. (*In* Bell, J., *pub.* British theatre. 1791-97. v. 29.) **Ref. 822**

Romeo and Juliet; as arr. for the stage by H. Irving and presented at the Lyceum theatre, Lond., Mar. 8, 1882; fr. the latest Lond. ed. 1883. (Sergel's acting drama.)

Maud Adams acting ed. of Romeo and Juliet. 1899.

## JUVENILE ADAPTATIONS.

Ben Greet Shakespeare, *see* ACTING EDITIONS above.

Bland, E. (N.) Children's Shakespeare. n. d. **Soulard Branch**

Entertaining. Numerous but mediocre illustrations.

Lamb Shakespeare for the young; based on Lamb's tales, w. passages and scenes inserted from the plays and set to music; under the general editorship of I. Gollancz. 1907-09. 10 v.

In this edition, an attempt is made to insert skilfully within the setting of prose those scenes and passages from the play with which the young should quite early become acquainted.—*Pub.'s note.*

The following plays have been published:

As you like it; illus. by L. E. Wright; w. songs set to music. Cymbeline; illus. by H. Stratton; w. songs set to music by T. M. Hardy.

Macbeth; il. by H. Stratton.

Merchant of Venice; il. by L. E. Wright; w. songs by T. M. Hardy.

Midsummer night's dream; il. by H. Stratton; w. songs set to music by T. M. Hardy.

Much ado about nothing; illus. by L. E. Wright; w. a song set to music by T. M. Hardy.

Romeo and Juliet; il. by L. E. Wright.

Tempest; il. by H. Stratton; w. songs set to music by T. M. Hardy.

Twelfth night; il. by L. E. Wright; w. songs set to music by T. M. Hardy.

Winter's tale; il. by H. Stratton; w. songs set to music by T. M. Hardy.

Evening with Shakespeare; an entertainment of readings, tableaux and songs set to the old tunes; T. M. Hardy. 1909.

Heath's home and school classics; abr. and edited by S. W. Hiestand.

Midsummer night's dream; 1900.

Comedy of the Tempest; 1900.

Comedy of the Winter's tale; 1901.

As you like it; adapted for amateur performance in girl's schools by E. Fogerty; 1902. (Standard plays for amateur performance.)

King Richard III, adapted for school use by A. M. Kellogg. [c1901.] **793.1**

Midsummer-night's dream, for young people; adapted fr. the Cambridge text; introductory story, decorations and illustrations by L. F. Perkins. [1907.]

Simpson, P., ed. Scenes from old playbooks. 1906.

Scenes from plays by Shakespeare. Fletcher, Marlowe, Heywood, Ford, Massinger and Marston, arranged for acting by schools, etc., and introducing historical scenes and characters from the contemporary life of the people.

## SHAKESPEARE FOR THE BLIND.

### AMERICAN BRAILLE.

As you like it. 1894.

Hamlet; a tragedy. 1895.

Julius Caesar. 1896.

King Lear. 1896. 2 v.



Macbeth. 1895.  
 Merchant of Venice. 1895.  
 Midsummer-night's dream. 1896.  
 Tragedy of Othello; fr. the ed. of W. J. Rolfe.  
 1903.  
 Romeo and Juliet. 1897.  
 Tempest. 1896.

## ENGLISH BRAILLE.

As you like it. 1886.  
 King John. 1885.  
 Macbeth. n. t. p.  
 Merchant of Venice. n. t. p.

## COMBINED TYPE.

Shakespeare's play King Henry V; w. biographical sketch by W. M. Rossetti. 1886.

MUSIC INSPIRED BY  
SHAKESPEARE'S PLAYS.

Kunkel Bros., *pubs.* Shakespeare march. (*In their* [Musical pub.] n. d. v. 3.) 786.4  
 Bridge, J. F., *ed.* Songs fr. Shakespeare; the earliest known settings. n. d. 784.1  
 Vidal, P. Chansons de Shakespeare; poesies de C. de Saint-Croix. [c1912.] 784

## ANTONY AND CLEOPATRA.

Enna, A. Ouverture zu der Oper Cleopatra. c1895. 785.5  
 Rubinstein, A. G. Ouverture de la tragédie Antonius et Cléopâtre de Shakespeare pour Orchestre; Op. 116; pour piano a quatre mains par R. Kleinmichel. n. d. 786.49

## AS YOU LIKE IT.

German, E. Masque from the music to As you like it. [c1897.] 786.48  
 Vocal music to Shakespeare's play, As you like it. n. d. 784.1

*Contents:* Arne, T. A. Act 2, scene 5. Under the greenwood tree; scene 7, Blow, blow thou winter wind; Act 5, scene 4, Hymen's song; Then is there mirth in heaven. Smith, S. Act 4, scene 2, Glee: What shall he have that killed the deer. Stevens, R. J. S. Act 5, scene 3, Glee: It was a lover and his lass. Arne, T. A.

Arne, T. A. Blow, blow thou winter wind. (*In his* Twenty songs. n. d.) 784

Fisher, W. A. Blow, blow thou winter wind. (*In* Vincent, C. J., *ed.* [c1906.]) 784.1

Hopkins, F. Blow, blow thou winter wind. (*In his* Shakespeare album. c1913.) 784

Sargeant, J. Blow, blow, thou winter wind. n. d. 784  
 For alto or bass.

Wassall, G. Blow, blow, thou winter wind; trio. (*In her* Shakespeare song cycle. [c1904.]) 784.1

Act II, scene 7.

Ambrose, P. It was a lover and his lass; quartette mixed voices; W. Shakespeare. [c1898.] 784.14

Barton, G. It was a lover and his lass. (*In* Vincent, C. J., *ed.* Fifty Shakspeare songs. [c1906.]) 784.1

Leighter, H. C. It was a lover and his lass. (*In* Vincent, C. J., *ed.* Fifty Shakspeare songs. [c1906.]) 784.1

Morley, T. It was a lover and his lass. n. d. 784  
 For soprano or tenor.

—It was a lover and his lass. (*In* Hatton, J. L., and Faning, E., *eds.* Songs of Eng. n. d. v. 1.) 784.1

—It was a lover and his lass. (*In* Vincent, C. J. *ed.* Fifty Shakspeare songs. [c1906.]) 784.1

—It was a lover and his lass. (*In* Bridge, J. F., *ed.* Songs fr. Shakespeare. n. d.) 784.1

Wassall, G. It was a lover and his lass, quartette. (*In her* Shakespeare song cycle. [c1904.]) 784.1

Act V, scene 3.

Arne, T. A. Under the greenwood tree. (*In his* Twenty songs. n. d.) 784

— — (*In* Hatton, J. L. and Faning, E., *eds.* Songs of Eng. n. d. v. 1.) 784.1

Busch, C. Under the greenwood tree; W. Shakespeare. [c1900.] 784

—Under the greenwood tree. (*In* Vincent, C. J., *ed.* Fifty Shakspeare songs. [1906.]) 784.1

Hopkins, F. Under the greenwood tree. (*In his* Shakespeare album. c1913.) 784

Wassall, G. Under the greenwood tree; quartette. (*In her* Shakespeare song cycle. [c1904.]) 784.1

Act II, scene 5.

## COMEDY OF ERRORS.

Bishop, Sir H. R. Come live with me, and be my love. (*In* Hatton, J. L., and Faning, E., *eds.* Songs of Eng. n. d. v. 2.) 784.1  
 This poem is often attributed to Christopher Marlowe.

## CORIOLANUS.

Beethoven, L. v. Ouverture zu Collins Trauerspiel Coriolan; op. 62. n. d. (Eulenberg's kleine Orchester-Partitur-Ausg. Ouverturen. no. 26.) 785.5

There is no music written to Shakespeare's play, but Beethoven wrote one of his noblest overtures to a play based on Coriolanus, and written I believe by an Austrian dramatist.—T. J. Irwin in *A guide to the operas, etc. based on Shakespeare's plays.*

## CYMBELINE.

**Parry, Sir C. H. H.** Fear no more the heat o' the sun. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

Act IV, scene 2.

**Curschmann, K. F.** Hark, hark! the lark. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Schubert, F. P.** Hark, hark the lark. (*In his Schubert-Album.* v. 1.) 784

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1  
Act. II, scene 3.

## HAMLET.

**Gade, N. W.** Klavierwerke zu 2 Händen; op. 37. Hamlet, Konzert-Overture; bearb. v. F. Brissler. n. d. 786.48

**Liszt, F.** Hamlet; arr. v. T. Forchhammer. (*In his Symphonische Dichtungen.* n. d. v. 2.) 786.4

**MacDowell, E. A.** Hamlet.—Ophelia; zwei Gedichte für grosses Orchester; op. 22. c1885. 786.49

One piano, four hands.

**Thomas, A.** Hamlet; opera en cinq actes, paroles de M. Carré et J. Barbier, partition piano et chant, reduction par M. Vauthrot. n. d. (*Académie impériale de musique.*) 782.12

This French work is the only attempt to write an operatic version of Hamlet, and as the music is more tuneful than dramatic and the librettists have butchered the play, it can hardly be considered as a serious attempt to present Hamlet in operatic form.—*T. J. Irwin in A guide to operas, etc., based on Shakespeare's plays.*

—Je t'implore, a mon frère. (*In Opera songs.* v. 41. c1901.) 784.2

**Tschaikovsky, P. I.** Hamlet de W. Shakespeare; Ouverture, Mélodrames, fanfares, marches et entr'actes pour petit orchestre; op. 67; compl. pour piano à 2 ms.; E. Langer. n. d. 786.48

—Hamlet; ouverture-fantasie pour orchestre; op. 67b; transcription à 2 mains [par E. Langer.] n. d. 786.48

## JULIUS CAESAR.

**Schumann, R. A.** Ouverture zu Shakespeare's Julius Caesar; op. 128. (*In his Ouverturen für Orchester; Bearb für das Pianoforte zu vier Händen.* n. d.) 786.49

## KING HENRY VIII.

**German, E.** Three dances from the music to Henry VIII. [c1892.] 786.45

**Saint-Saëns, C.** Henry VIII; opera en 4 actes; poème de L. Détrouyat & A. Silvestre; traduction allemande de H. Wolff; traduction Ital. de A. de Lauzières; partition chant et piano par L. Delahaye. n. d. 782.12

Vocal score w. piano accompaniment, French words. Produced in 1883. This opera is still popular in Paris. This opera, like all of the distinguished French composer's, is a masterly piece of writing.—*T. J. Irwin in A guide to the operas, etc., based on Shakespeare's plays.*

**Busch, C.** Orpheus with his lute. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Hopkins, F.** Orpheus with his lute. (*In his Shakespeare album.* c1913.) 784

**Manney, C. F.** Orpheus with his lute; song fr. Henry the Eighth; W. Shakespeare. [c1897.] 784

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Sullivan, Sir A. S.** Orpheus with his lute. (*In his Selected songs.* n. d.) 784  
Act III, scene 1.

## KING LEAR.

**Berlioz, H.** Koenig Lear; Ouverture; op. 4; Arrangement [für Pianoforte zu 2 Haenden] von O. Taubmann. [c1903.] 786.48

## LOVE'S LABOURS LOST.

**Wassall, G.** On a day alack the day, duet. (*In her Shakespeare song cycle.* [c1904.]) 784.1

Act IV, scene 3.

**Arne, T. A.** When daises pied. (*In his Twenty songs.* n. d.) 784

— — (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 3.) 784.1

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1  
Act IV, scene 2.

—When icicles hang by the wall. (*In Vincent, C. J., ed. Fifty Shakspeare songs.*) 784.1  
Act V, scene 2.

## MACBETH..

**Macbeth; Oper in fünf Akten; Musik v. W. Taubert.** n. d. (*Königliche Schauspiele*) Ref. 782.1

Words only.

**Brüll, I.** Ouverture zu Macbeth; Op. 46. n. d. 785.5

**Strauss, R.** Macbeth; Tondichtung für grosses Orchester, nach Shakespeare's Drama; op. 23. [c1904.] (*Universal ed.* no. 1075.) 785.2  
Miniature full score.

**Verdi, G.** Macbeth; melodramma in quattro atti di F. M. Piave. n. d. 782.12

## MEASURE FOR MEASURE.

**Bishop, Sir H. R.** Take, oh take those lips away. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 3.) 784.1



**Borch, G.** Take, oh take those lips away. Op. 110, no. 3. (*In Monthly musical record.* v. 38. 1908.) **Ref. 780.5**

**Wilson, J.** Take, o take those lips away. (*In Bridge, J. F., ed. Songs fr. Shakespeare.* n. d.) **784.1**

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) **784.1**  
Act IV, scene 1.

### MERCHANT OF VENICE.

**Callcott, J. G.** How sweet the moonlight sleeps upon this bank; part-song. n. d. **784.15**  
Act V, scene 1.

**Wassall, G.** Tell me where is fancy bred; quartette. (*In her Shakespeare song cycle.* [c1904.]) **784.1**  
Act III, scene 2.

### MERRY WIVES OF WINDSOR.

**Nicolai, C. O. E.** Merry wives of Windsor; overture; ed. and fingered by A. Fraemcke. [c1915.] **786.48**

**Nicolai, C. O. E.** Merry wives of Windsor; comic opera in 3 acts adapted by S. H. Mosenthal; tr. and adapted by H. E. Krehbiel. n. d. (*Opera librettos.* v. 6, 11.) **782.1**

The overture is familiar to everyone; but the opera as a whole is far below the plane of Verdi's.

**Verdi, G.** Falstaff; lyrical comedy in three acts by A. Boito; complete arrangement for voice and pianoforte by C. Carignani. c1893. **782.12**

Italian and English words.

This opera is noted, outside of the intrinsic merit of the music, for two things: first, that Verdi was eighty years of age when he wrote it; and secondly, the masterly libretto of Boito, the Italian poet and musician. The only liberty the librettist took was that of including a passage or two from Henry IV.

It is the very incarnation of youth and high spirits. Verdi told an interviewer that he thoroughly enjoyed writing it. He has combined a schoolboy's sense of fun with the grace and science of Mozart.

The action in Falstaff is almost as rapid as if the text were spoken; and the orchestra the wittiest and most sparkling riant orchestra I ever heard,—comments upon the monologue and dialogue of the book. When the speech becomes rhetorical so does the orchestra. . . . No one can ever approach Verdi with lack of ideas in Falstaff. They are never ending. The orchestra flows furiously, like a stream of quicksilver, tossing up repartee, argument, facts, amplifying, developing and strengthening the text. —*James Huneker.*

Falstaff is the greatest masterpiece of modern Italian music. —*Richard Strauss.*

### MIDSUMMER NIGHT'S DREAM.

**Mendelssohn-Bartholdy, F.** Ein Sommernachts-traum; in 5 Aufzügen von W. Shakespeare; Klavier-auszug mit Text nach der original-partitur revidiert von W. Kienzl. Universal ed. n. d. **782.12**

Piano score. Contains the familiar Wedding March.

**Linley, W.** Now the hungry lion roars. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) **784.1**

Act V., scene 1.

**Cooke, T.** Over hill, over dale. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 3.) **784.1**

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) **784.1**  
Act II., scene 1.

**Lehmann, L.** Titania's cradle; words fr. Shakespeare's *Midsummer night's dream.* n. d. **784**

**Macfarren, G. A.** You spotted snakes; part-song or chorus for women's voices. c1898. **784.14**  
Act II, scene 2.

### MUCH ADO ABOUT NOTHING.

**Berlioz, H.** Béatrice et Bénédicte, opéra en deux acts, imité de Shakespeare; partition chant et piano. n. d. **782.12**

Is a graceful setting of *Much ado about nothing*. It is a work of the utmost delicacy and refinement. Though humour is not absent from the score, the prevailing impression is one of romantic charm, passing even to melancholy. —*The opera, Streatfield.*

**Fisher, W. A.** Op. 5, no. 5; Sigh no more ladies; W. Shakespeare. [c1894.] **784**

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) **784.1**

**Stevens, R. J. S.** Sigh no more, ladies. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 1.) **784.1**

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) **784.1**

**Sullivan, Sir A. S.** Sigh no more ladies. (*In his Selected songs.* n. d.) **784**

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) **784.1**

Act II, Scene 3.

### OTHELLO.

**Dvůrák, A.** Othello; Ouverture für grosses Orchester; Op. 93; Clavierauszug zu vier Händen vom componisten. c1894. **786.49**

**Rossini, G. A.** Otello. n. d. **782.12**

— — Overture. (*In Collection of Italian overtures for piano, four hands.* [c1895.] v. 1.) **786.49**

Who would listen now to Rossini's "Otello"? Yet, in its day, it was immensely popular. A careless day it was—the day of pretty singing, and little else; the day when there was so little concern for the dramatic element in opera that the gruesome dénouement of Rossini's opera is said once to have caused a listener to cry out in astonishment: "Great God! the tenor is murdering the soprano!" —*H. E. Krehbiel in his Chapters of opera.*

**Verdi, G.** Ave Maria. (*In Opera songs.* c1901. v. 2.) **784.2**

— Otello; a lyrical drama by A. Boito; Eng. version by F. Hueffer; complete arrangement for voice and pianoforte by M. Saladino. [ded. 1887.] **782.12**

Notable passages and scenes in the play:

End of act. 1, duet, Othello-Desdemona.

Act. 2, Iago, scene Credo.

Finale, Othello appealing to heaven to punish the wife he believes untrue.

Act. 3, Othello accusing Desdemona of unchastity.

Act. 4, Willow Song.



His (Verdi's) inexhaustible stream of melody remained as pure and full as ever, while the more declamatory parts of the opera, down to the slightest piece of recitative are informed by a richness of suggestion, and an unerring instinct for truth, such as it would be vain to seek in his earlier work. In *Othello* the action is rapid for the most part, and in many scenes the music only aims at furnishing a suitable accompaniment to the dialogue.—*Streatfield*, in *The opera*.

From the opening scene to the strangling scene, the music flows swiftly, as swiftly as the drama. Rich, varied and eloquent, the orchestra seldom tarries in its vivid and acute commentary.—*Huneker*.

— —; libretto by A. Boito; Italian and English text. c1888. (Grand opera librettos.)

782.1

Music of the principal airs.

— —; sel. for pianoforte arr. by M. Spicker. c1908. (Piano selections fr. favorite operas. no. 42.)

786.48

— —n. d. (Opera librettos. v. 13.)

782.1

—Tu? indietro. (*In Opera songs*. c1901. v. 3.)

784.2

Loomis, H. W. And let me the canakin clink. (*In Vincent, C. J., ed. Fifty Shakspeare songs*. [c1906.]

784.1

Act II, scene 3.

#### WILLOW SONG.

Published also as A poor soul sat sighing by a sycamore tree; O, willow, willow; and Romance.

Traditional melody. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 1.)

784.1

Melody fr. a MS. in the British Museum. (*In Bridge, J. F., ed. Songs fr. Shakespeare*. n. d.)

784.1

Dallis, T. (*In Vincent, C. J., ed. Fifty songs of Shakspeare*. [1906.]

784.1

Humfrey, P. (*In Bridge, J. F., ed. Songs fr. Shakespeare*. n. d.)

784.1

—(*In Vincent, C. J., ed. Fifty Shakspeare songs*. [c1906.]

784.1

Rossini, G. A. n. d.

784

—(*In Vincent, C. J., ed. Fifty Shakspeare songs*. [1906.]

784.1

Act IV, scene 3.

Sullivan, Sir A. S. A poor soul sat sighing by a sycamore tree. (*In his Selected songs*. n. d.)

784

Act IV, scene 3.

#### PASSIONATE PILGRIM.

Horn, C. E. Crabbed age and youth. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 2.)

784.1

Passionate pilgrim XII.

Loomis, H. W. Crabbed age and youth, XII. (*In Vincent, C. J., ed. Fifty Shakspeare songs*. [c1906.]

784.1

Wassall, G. Crabbed age and youth; quartette. (*In her Shakespeare song cycle*. [1904.]

#### RICHARD III.

Smetana, F. Symphonische Dichtungen; Clavierauszug zu vier Händen; Richard III. c1896.

786.49

#### ROMEO AND JULIET.

Berlioz, H. Roméo et Juliette, symphonie dramatique avec chœurs, solos de chant et prologue en récitatif choral, Op. 17. [pref. 1900.] (Eulenburg's kleine Orchester-Partitur-Ausg. Symphonien, no. 24.)

785.1

Full score.

Dramatic symphony with choruses, vocal solos, and a prologue in choral recitative.

A distinguished critic, speaking of this work, says:

"[In] *Romeo and Juliette*, Berlioz produced a work which shows his genius and craftsmanship at their highest pitch; but which as a whole is a monstrous jumble of incongruities—a compound of all styles and genres, where symphony and cantata, the narrative, the lyrical, the dramatic and the programmatic are intermixed in defiance of taste and reason. The five pieces that form the predominating symphonic portion are of unequal value—three of them belong to the composer's very best achievements and most commendable specimens of programme music; and two to his least happy achievements and most doubtful specimens of programme music."

The three notable orchestral pieces are: The first and then exceedingly brilliant *Romeo* alone; *Sadness and Concert and Ball* (Grand festival at the house of Capulet); the enchanting *Love scene*—a serene night, the silent and deserted garden of Capulet; and the indescribable *Scherzo*, *Queen Mab*, or, the dream fairy.—*T. J. Irwin in A guide to the operas, etc., based on Shakespeare's plays*.

German, E. Pavane from the music to *Romeo and Juliet*. c1895.

786.45

Gounod, C. F. L'amour! oui, son ardeur a troublé. (*In Opera songs*. c1901. v. 3.)

784.2

—Ariette; Je veux vivre dan ce reve. (*In Opera songs*. c1901. v. 1.)

784.2

—Depuis hier je cherche en vain mon maître. (*In Opera songs*. c1901. v. 2.)

784.2

—Mab, la reine des mensonges. (*In Opera songs*. c1901. v. 4.)

784.2

—*Romeo and Juliet*. n. d. (Opera librettos. v. 7, 12.)

782.1

— —; opera in 5 acts; words by J. Barbier and M. Carré, English version by T. Baker, w. an essay on the history of the opera by W. J. Henderson. c1897. (G. Schirmer's collection of operas.)

782.12

Piano score, French and English words.

—; fantasie air; arr. by H. A. Clarke. (*In Music Album for the pianoforte*. [1868.]

786.4

—; sel. for the piano arranged by O. Hackh. c1896. (Selections fr. favorite operas for the piano. 3.)

Tschaikovsky, P. I. *Romeo et Juliette*; ouverture-fantaisie d'après Shakespeare; pour deux pianos par K. Klindworth. Nouv. ed. n. d.

786.491

Here we have an orchestral work by the great Russian composer that stands in the first rank of work of its kind.



Tschaikowsky at one time had serious thoughts of writing an opera on the play, and it is to be regretted that he did not carry out his intention. In this ouverture-fantasia no descriptive notes of any kind are attached to the score, yet we can trace the action of the play from beginning to end in the music.—*T. J. Irwin in A guide to the operas, etc., based on Shakespeare's plays.*

## TAMING OF THE SHREW.

**Rheinberger, J.** Ouverture zu Shakespeare's Die Zähmung der Widerspaenstigen, componirt u. für Pianoforte zu 4 Haenden; op. 18. n. d. 786.49

**Bishop, Sir H. R.** Should he upbraid. (*In Soprano songs.* n. d.) 784.18

—(*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 1.) 784.1

Altered from speech beginning "Say that she raile." Act II, scene 1. *Greenhill, J. H., W. A. and Furnivall, F. J. List of all the songs and passages in Shakspeare which have been set to music.*

**Goetz, H.** Der Widerspaenstigen Zaehmung; komische Oper in 4 Akten. n. d. 782.12

## TEMPEST.

**Paine, J. K.** Symphonische Dichtung nach Shakespeares Sturm. Tempest, für Orchester. [c1907.] 785.1

**Thomas, A.** Ballet fantastique la Tempête, en 3 actes et 6 tableaux de J. Barbier et J. Hausen; d'après Shakespeare. n. d. 782.9

**Tschaikovsky, P. I.** La Tempête; op. 18; [fantasie]; piano à 2 mains par M. Lippold. n. d. 786.48

**Banister, J.** Come unto these yellow sands. (*In Bridge, J. F. Songs of S.* n. d.) 784.1

—(*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Johnson, R.** Full fathom five. (*In Bridge, J. F., ed. Songs fr. Shakespeare.* n. d.) 784.1

—(*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Purcell, H.** Full fathoms five thy father lies. (*In his Selected songs.* n. d.) 784

Act I, scene 2.

**Arne, T. A.** Where the bee sucks. (*In his Twenty songs.* n. d.) 784

—(*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 1.) 784.1

—(*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Humfrey, P.** Where the bee sucks. (*In Bridge, J. F., ed. Songs fr. Shakespeare.* n. d.) 784.1

**Johnson, R.** Where the bee sucks. (*In Bridge, J. F., ed. Songs fr. Shakespeare.* n. d.) 784.1

—(*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Sullivan, Sir A. S.** Where the bee sucks. (*In his Selected songs.* n. d.) 784  
Act V, scene 1.

## TWELFTH NIGHT.

**Vocal music to Shakespeare's plays; Twelfth night.** n. d. 784.1

**Arne, T. A.** Come away death; arr. by J. Addison. (*In Vocal music to Twelfth night.* n. d.) 784.1

Act II, scene 4.

**Clifton, J. C.** If music be the food of love, play on. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

Act I, scene 1.

**O mistress mine.** (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Addison, J.** O mistress mine. (*In Vocal music to Twelfth night.* n. d.) 784.1

**Byrd, W.** O mistress mine. (*In Bridge, J. F., ed. Songs fr. Shakespeare.* n. d.) 784.1

**Hopkins, F.** O mistress mine. (*In his Shakespeare album.* c1913.) 784

**Morley, T.** O mistress mine. (*In Bridge, J. F., ed. Songs fr. Shakespeare.* n. d.) 784.1

**Sullivan, Sir A. S.** O mistress mine. (*In his Selected songs.* n. d.) 784

**Taylor, S. C.** O mistress mine. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

Act II, scene 3.

**Haydn, F. J.** She never told her love; [canzonet.] n. d. 784

For medium voice.

— — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

Act II, scene 4.

**Epilogue song; When that I was a little tiny boy.** (*In Vocal music to Twelfth night.* n. d.) 784.1

**Paine, J. K.** When that I was a little tiny boy; Twelfth night. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 2.) 784.1  
Epilogue.

**Schumann, R. A.** When that I was a little tiny boy. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

**Vernon, J.** When that I was a little tiny boy. (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1  
Epilogue.

**Arne, T. A.** Which is the properest day to drink; catch; arr. by J. Addison. (*In Vocal music to ... Twelfth night.* n. d.) 784.1  
Act II, scene 3.

## TWO GENTLEMEN OF VERONA.

**Gould, M.** Who is Sylvia? (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1

- Hopkins, F.** Who is Sylvia? (*In his Shakespeare album.* c1913.) 784
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- Schubert, F. P.** Who is Sylvia? (*In Krehbiel, H. E. Famous songs.* c1912.) 784.18
- — (*In Twenty-five best songs.*) 784.1
- — (*In Vincent, C. J., ed. Fifty Shakspeare songs.* [c1906.]) 784.1
- Act IV, scene 2.

## VENUS AND ADONIS.

- Bishop, Sir H. R.** Bid me discourse. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 1.) 784.1
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- Sonnet.
- By the simplicity of Venus' doves. (*In Hatton, J. L., and Faning, E., eds. Songs of Eng.* n. d. v. 3.) 784.1

## WINTER'S TALE.

- Goldmark, K.** Ein Wintermaerchen; Oper in 3 akten. [c1907.] 782.12
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- Act IV, scene 4.

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- Shall I compare thee, tenor solo; sonnet XVIII. (*In her Shakespeare song cycle.* [c1904.]) 784.1
- Since brass, nor stone, contralto solo; sonnet LXV. (*In her Shakespeare song cycle.* [c1904.]) 784.1
- Some glory in their birth, bass solo; sonnet XCI. (*In her Shakespeare song cycle.* [c1904.]) 784.1
- Then hate me when thou wilt, sonnet XC; soprano solo. (*In her Shakespeare song cycle.* [c1904.]) 784.1
- When in disgrace, sonnet XXIX. (*In her Shakespeare song cycle.* [c1904.]) 784.1

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- Hopkins, F.** Shakespeare album; 6 songs for medium and low voice. c1913. (Great English poets ser.) 784

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- Contains:* Hark, Hark the lark; Who is Sylvia?
- Book of Shakespeare's songs;** w. musical settings by various composers; the whole arr. and decorated by E. Edwards. 1903. S. S. 784.1
- Sullivan, Sir A. S.** Selected songs. n. d. (Music-lovers' library.) 784
- Contains:* Where the bee sucks; O mistress mine; Willow song; Orpheus with his lute; Sigh no more, ladies.
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Students of English song have a fine opportunity offered them in this volume to become acquainted with the music written for the songs in Shakespeare's plays, many of the selections are practically unobtainable for the average seeker in any other form.—*A. L. A. bkl.*

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Mr. Galpin's work is valuable on account of its numerous reproductions of medieval illuminations, sculptures, and carvings, most of which are published for the first time and throw a positive and direct light on many points which have been vague or uncertain.—*N. Y. Times.*

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Appendix contains an Index of the songs in Shakespeare's plays, w. the act and scene. The first lines are given. In a few cases it is doubtful whether the verses were sung or spoken.—*Author.*

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The volume is a trifle large but is well printed on good paper. The colored illustrations are quite up to the best modern work. Gives the stories of twenty plays in easy narrative, using much of the text.—*H. H. B. Meyer in A brief guide to Shakespeare.*

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**Stories** from Shakespeare's plays for children; retold by A. S. Hoffman. 1904-1910.

The stories are simple and include many passages from the text. An excellent introduction to Shakespeare for children.

The following plays have been published:

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Hamlet; il. by D. Curtis.  
Julius Caesar; il. by T. H. Robinson.  
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King John; il. by D. Curtis.  
King Lear; il. by T. H. Robinson.  
King Richard II.; il. by D. Curtis.  
Macbeth; il. by T. H. Robinson.  
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Tempest; il. by W. Crane.  
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Meets a definite need.—*Dial.*

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The author was for many years an instructor in the St. Louis (now Central) High School.

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**Ulrici, H.** Works on Shakespeare. (*In his Shakespeare's dramatic art.* 1846.)

**Unflad, L.** Die Shakespeare-Literatur in Deutschland; Versuch einer, bibliographischen, Zusammenstellung der in Deutschland erschienenen Gesamt- und Einzel-Ausgaben Shakespeares und der literarischen Erscheinungen über Shakespeare und seine Werke von 1762-1879. 1880. **Ref.**

**Virginia. State library.** Bulletin. v. 1., no. 4., Oct., 1908. Finding list of collected works of Shakespeare and of Shakespeareana. **Ref. 016**

**Winsor, J.** Bibliography of the original quartos and folios of Shakespeare, w. reference to copies in America; w. 68 heliotype facsimiles. 1876. **Ref.**

——Shakespeare's poems; a bibliography of the earlier editions. (*In Harvard Univ. Library. Bibl. contrib. no. 2.* 1879.) **Ref. 016**

**Wyman, W. H.** Bibliography of the Bacon-Shakespeare controversy. 1884. **Ref.**

## BOOKS HELPFUL IN THE STUDY OF THE TEXT.

### LANGUAGE, PRONUNCIATION AND VERSIFICATION.

**Abbott, E. A.** Shakespearean grammar. 1871.

A manual of Shakespearean syntax and prosody.—*Sidney Lee in A Shakespearean reference library.*

The best for general use.

**Clarke, C. C., and Mrs. M. V. (N.)** Shakespeare key. 1879.

**Craik, G. L.** English of Shakespeare il. in a philological commentary on his Julius Caesar. 3d ed. 1871.

This still is one of the best introductions to Shakespeare's grammar and language. The verse p. 28-43.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Douce, F.** Illustrations of Shakspeare, and of ancient manners. 1839.

Studies difficult passages and explains pronunciation and allusions to Elizabethan customs.

**Dowden, E.** Language of Shakespeare considered as an encyclopaedia of contemporary knowledge. (*In Phin, J. Shakespeare cyclopaedia.* 1902.)

**Ellis, A. J.** On early English pronunciation, w. especial reference to Shakspeare and Chaucer. 1869-89. 4 v. (Early Eng. Text Soc. Pub. ex. ser. no. 2, 7, 14, 23, 56. v. 2-4, 33.) **S. S. 820.6**

**Ingleby, C. M.** Shakespeare hermeneutics; or, The still lion, an essay towards the restoration of Shakespeare's text. 1875.

**Morgan, A.** Study in the Warwickshire dialect; w. a glossary and notes touching the Edward VI grammar schools and the Elizabethan pronunciation as deduced fr. the puns in Shakespeare's plays, and as to influences which may have shaped the Shakespeare vocabulary. 4th ed. 1900. (Shakespeare Soc. of N. Y. Pub. no. 10.)

**Oliphant, T. L.** Language of Shakespeare. 1886. (*In his New English.* 1886. v. 2.) **420.9**

**Simpson, P.** Shakespearian punctuation. 1911.

By illustrations from the text, the author strives to show that the old printers followed a system of punctuation, not mechanical as that of today, but rythmical.



**Thompson, F.** Prose of Shakespeare. 1910.  
(*In his Renegade poet.* 1910.) 824

**Viëtor, W.** Shakespeare phonology. 1906.

—Shakespeare reader in the old spelling with a phonetic transcription. 1906. (Shakespeare's pronunciation. v. 2.)

### CONCORDANCES.

**Ayscough, S.** Index to passages and words made use of by Shakspeare. 1790. Ref.

**Bartlett, J.** New and complete concordance; or, Verbal index to words, phrases and passages in the dramatic works of Shakespeare; w. a sup. concordance to the poems. 1894. Ref.

Shakespeare's vocabulary is here exhaustively indexed, and the context is fully quoted in every entry. Unfortunately the arrangement of the quotations is merely mechanical and no attempt is made to indicate that similarly spelt words are often employed in the cited passages in varied senses, or even as different parts of speech.—*Sidney Lee in A Shakespeare reference library.*

The references are to the Globe text, act, scene and line number.

—Shakespeare phrase-book. 1881. Ref.

Its plan is to take every sentence from his dramatic works which contains an important thought, with so much of the context as preserves the sense and to put each sentence under its principal words arranged in alphabetical order.—*Pref.*

**Clarke, Mrs. M. V. (N.)** Complete concordance to Shakspeare. t. p. w. Ref.

This older work is practically displaced by Bartlett. It is not so full as Bartlett and gives references to act and scene only whereas Bartlett gives the line as well.—*H. H. B. Meyer in A brief guide to the literature of Shakespeare.*

**Furness, Mrs. H. K. (R.)** Concordance to Shakespeare's poems; an index to every word therein contained. 2d ed. [c1874.] Ref.

**O'Connor, Mrs. E. M. (J.)** Index to the works of Shakspeare. 1887.

### DICTIONARIES.

It is essential to have access to a copy of the New English dictionary edited by Sir James Murray, Dr. H. Bradley, and Dr. W. A. Craigie. Though the work does not contribute very much that is new to the interpretation of Shakespeare's vocabulary, it is invaluable for its historical treatment of words and for its amplitude of illustrative quotation.—*Sidney Lee in A Shakespeare reference library.*

**Cunliffe, R. J.** New Shakespearean dictionary. 1910. Ref.

Mr. Cunliffe has not attempted to produce a complete concordance. He limits himself to uncommon words and words used in an uncommon sense. After each he prints first its meaning and then a quotation and reference.—*Spec.*

Offers in convenient form much instructive matter collated from different standard authorities—such as Schmidt's Lexicon, the best known concordances and glossaries, various annotated editions, the notes of Dr. H. H. Furness, the New English Dictionary, etc.—together with the fruit of the author's original study and reflection.—*Nation.*

**Dolby, T.** Shakespearian dictionary. 1832.

**Jost, I. M.** Erklärendes Worterbuch zu Shakspeare's plays. 1830. Ref.

**Phin, J.** Shakespeare cyclopaedia. 1902.

**Pocket lexicon and concordance to the Temple Shakespeare.** 1909.

Authorities quoted, p. VII.

**Schmidt, A.** Shakespeare lexicon; a complete dictionary of all the English words, phrases and constructions in the works of the poet. 1874-75. 2 v. Ref.

An alphabetical list of all the words used by the poet, whether obsolete or not, with explanations and references to the text. Some of the interpretations in difficult passages are questionable, but as a whole, the book is full and trustworthy.—*Sidney Lee in A Shakespeare reference library.*

For ordinary use the briefer works by Cunliffe and Onions are to be preferred.—*H. H. B. Meyer in A brief guide to the literature of Shakespeare.*

### GLOSSARIES.

**Dyce, A.** General glossary to Shakespeare's works; adapted for reference to the Cambridge text. [c1904.] Ref.

An explanatory index of allusions to social customs as well as to obsolete words.—*Sidney Lee in A Shakespeare reference library.*

**Fletcher, R. H.** Brief Shakespearean glossary. 1913.

Bibliography: p. [5]-11.

Useful for the student. Presents in convenient form, the important elementary information necessary to the understanding of Shakespeare's vocabulary.

**Foster, J.** Shakespeare word-book; being a glossary of archaic forms and varied usages of words employed by Shakespeare. [Pref. 1908.] Ref.

Designed for use of students.

**Onions, C. T.** Shakespeare glossary. 1911. Ref.

Shakespearian editors, commentators and critics: p. VII.

Authors and works cited: p. VII.-IX.

For its compass it is the best glossary for the student's desk.—*A. L. A. Bkl.*

### SOURCES.

**Amyot, T.** The old Taming of a shrew upon which S. founded his comedy; reprinted fr. the ed. of 1594. 1844. (*In Shakespeare Soc. Publications.* 1844. v. 3.)

**Anders, H. R. D.** Shakespeare's books; a dissertation on Shakespeare's reading; and the immediate sources of his works. 1904.

Much miscellaneous information is collected here.—*Sidney Lee in A Shakespearean reference library.*

**Bullock, C.** Shakespeare's debt to the Bible. n. d.

**Collier, J. P.** Shakespeare's library. n. d. 2 v.

**Gericke, R.** Shakespeare's Hamlet-Quellen; hrsg. von M. Moltke. 1881.

**Greene, R.** Pandosto; or, The triumph of time. (*In Shakespeare, W.* The winter's tale. n. d.) Same as Dorastus and Fawnia.

**Gregg, J.** Shakespeare's scenarios; or, a condensed handbook of the sources made use of by William Shakespeare in the composition of his plays; sel. and compiled fr. Holinshed's



Chronicles, North's Plutarch's Lives, and other first sources, and fr. certain eminent authorities, viz.: Rev. W. W. Skeat, G. P. Baker, and others. 1914.

Handy reference book for student.

**Hansen, G. P.** The legend of Hamlet, Prince of Denmark, as found in the works of Saxo Grammaticus and other writers of the 12th century. 1887.

**Hawkins, T.** Origin of the English drama. 1773. 3 v.

**Hazlitt, W. C.** Shakespeare jest-books; reprints of the early and very rare jest-books supposed to have been used by Shakespeare; I. A hundred mery talys; II. Mery tales and quicke answeres; ed. w. introd. and notes. 1881.

Facsimile.

**Jusserand, J. A. A. J.** English novel in the time of Shakespeare; tr. fr. the Fr. by E. Lee, Rev. and enl. 1890. 823

**Lennox, Mrs. C. (R.)** Shakspear illustrated; or, The novels and histories on which the plays of S. are founded. 1753-54. 3 v. Ref.

**Lewis, C. M.** Genesis of Hamlet. 1907.

**MacCallum, M. W.** Shakespeare's Roman plays and their background. 1910.

Exhaustive studies of Julius Caesar, Antony and Cleopatra, and Coriolanus, showing remarkable erudition and grasp, not only in interpretation of the plays themselves, but in discussion of their sources, the dramatic conditions at the time they were written and the life they reflect. The three introductory chapters are equally valuable and scholarly: Roman plays in the 16th century; Shakespeare's treatment of history; Ancestry of Shakespeare's Roman plays.—*A. L. A. Booklist*.

So well has he mastered the source of these plays and the surrounding dramatic conditions that he gives the impression of being able to follow and to present Shakespeare's actual method of selection and re-creation.—*Nation*.

**Perott, J. de.** Probable source of the plot of Shakespeare's *Tempest*. (*In Clark Univ. Library*. Pubs. v. 1, no. 8. Oct., 1905.) Ref. 010

**Plutarchus.** Four chapters of North's Plutarch, cont. the lives of Coriolanus, Julius Caesar, Marcus Antonius, and Brutus as sources to Shakespeare's tragedies, Coriolanus, Julius Caesar, Antony and Cleopatra and partly to Hamlet and Timon of Athens; photo-lithographed in size of orig. ed. of 1595. w. pref. and notes; ed. by F. A. Leo. 1878. 920

**Rees, J.** Shakespeare and the Bible. 1876.

**Rich, B.** Eight novels employed by Eng. dramatic poets of the reign of Elizabeth. 1846. (*In Shakespeare Soc. Pub.* 1846.)

**Rowley, W.** Shakespearean ballads and songs. (*In Savage Club papers*. v. 3. 1897.) 828

Shakespeare classics; ed. by I. Gollancz.

**Brooke, A.** 'Romeo and Juliet,' being the original of S.'s 'Romeo and Juliet;' ed. by J. J. Munro. 1908. 821

**Greene, R.** Pandosto; or, Dorastus and Fawnia; the original of Shakespeare's "Winter's tale;" newly ed. by P. G. Thomas. 1907. 69b

**King John.** The troublesome reign of King John: being the original of Shakespeare's "Life and death of King John;" ed. by F. J. Furnivall and J. Munro. 1913. 822

**King Lear.** Chronicle history of King Leir: being the original of Shakespeare's "King Lear," ed. by Sidney Lee. 1909. 822

**Lodge, T.** Rosalynde; the original of Shakespeare's "As you like it," ed. by W. W. Greg. 1907. 69b

**Menaechmi;** the original of Shakespeare's "Comedy of errors;" the Latin text together w. the Elizabethan translation; ed. by W. H. Rouse. 1912. 872

**Rich, B.** Rich's "Apolonius and Silla;" an original of Shakespeare's "Twelfth night"; ed. by M. Luce. 1912.

**Sidgwick, F., comp.** Sources and analogues of "A mid-summernight's dream." 1908.

**Taming of a shrew;** the original of Shakespeare's "Taming of the shrew;" ed. by F. S. Boas. 1908. 822

**Simpson, R.** School of Shakspere. 1878. 2 v.

*Contents:* v.1. Biography of Sir T. Stucley; History of the life and death of Capt. T. Stukeley; Nobody and somebody v. 2. Histrio-mastix; Prodigal son; Jacke Drums entertainment; Warning for faire women; Faire Em, Account of R. Greene.

**Steevens, G.** Six old plays on which Shakspere founded his Measure for measure, Comedy of errors, Taming of the shrew, King John, King Henry IV, and King Henry V, King Lear. 1779. 2 v. S. S.

**Stone, W. G. B.** Shakspere's Holinshed. 1896.

A reprint of all the passages in Holinshed's "Chronicle" of which use was made in Shakespeare's Historical Plays. Besides the "Histories," the plays dealt with include King Lear, Cymbeline and Macbeth. The excerpts from the "Chronicle" are arranged in the order in which the events are presented in plays, and comment is made by the editor on the dramatic action.—*Sidney Lee in A Shakespeare reference library*.

## AUTHORSHIP.

**Chapman, W. H.** William Shakspere and Robert Greene; the evidence. [c1912.]

**Demblon, C.** L'auteur d'Hamlet et son monde, avec portraits de Roger Manners, cinquième comte de Rutland, d'après la peinture du château de Belvoir, et de ses amis et contemporains. 1914.

**Frazer, R.** The silent Shakespeare. 1915.

In a scholarly work, the author seeks to prove that the plays were not the work of one, but of many; that Shakespeare's contributions were the comic scenes, for in them we find all the allusions to Stratford; that the suggestion first offered by Mr. Greenstreet in the *Genealogist*, 1891-1892, that William Stanley, Earl of Derby, was a joint author of the plays, plausibly answers the question "Who was Shakespeare?"

**Greenstreet, J.** A hitherto unknown noble writer of Elizabethan comedies. (*In Genealogist*, 1891.) Ref. 929.142

The writer suggests that since William Stanley, Earl of Derby, statesman, courtier and scholar, was connected with the stage for many years and with the very company of which Will Shakspere was a member; and was himself a dramatist busying himself in 1599 "only in writing comedies for the common players;" it is difficult to escape the conclusion that he had a hand in shaping the Shakespeare plays.—*R. Frazer in The silent Shakespeare*

—Further notices of William Stanley, 6th Earl of Derby, as a poet and dramatist. (*In Genealogist*. 1892.) Ref. 929.142



**Holmes, N.** Authorship of Shakespeare. New ed. 1886. 2 v.

I have not yet discovered one authentic fact which would necessitate the inference that William Shakespeare was the author of this poetry.—*Author in Introd.*

**Ingleby, C. M.** Shakespeare, the man and the book. v. 1. 1877.

*Contents:* Spelling of the surname; meaning of the surname; Shakespeare's traditional birthday; Authorship of works attributed to Shakespeare; Portraiture of Shakespeare; Matters personal to Shakespeare.

**Malone, E.** Inquiry into the authenticity of certain papers attributed to Shakspeare, Queen Elizabeth, and Henry, Earl of Southampton. 1796. **Ref.**

**Pemberton, H.** Shakspeare and Sir Walter Raleigh. 1914.

An argument in favor of Raleigh's authorship of Shakespeare's works.—*Lib. of Cong.*

**Spalding, W.** A letter on Shakspeare's authorship of the Two noble kinsmen; w. a life of the author by J. H. Burton. New ed. 1876. (*In New Shakespeare Soc. Pub. ser. 8, no. 1.*) S. S.

**Stotsenburg, J. H.** Impartial study of the Shakespeare title. 1904.

The work will attract large discussion. It is impossible to ignore such careful and conscientious work.—*New Shakespeareana.*

## BACON-SHAKESPEARE CONTROVERSY.

**Bacon** craze; an answer to The Shakspeare myth by Sir Edwin Durning-Lawrence. 1912.

**Bacon, D.** Philosophy of the plays of Shakespeare unfolded. 1857.

The author applies herself to the demonstration and development of a system of philosophy, which has presented itself to her as underlying the superficial and ostensible text of Shakespeare's plays. Traces of the same philosophy, too, she conceives herself to have found in acknowledged works of Bacon, and in those of other writers contemporary with him. All agree in one system; all these traces indicate a common understanding and unity of purpose in men among whom no brotherhood has hitherto been suspected, except as representatives of a grand and brilliant age.—*Nathaniel Hawthorne in Pref.*

The author zealously advocated the theory that Bacon wrote the plays of Shakespeare. Though the theory was not original with her, she was the first to give it general currency.—*New International Encyclopaedia.*

**Baxter, J. P.** Greatest of literary problems; the authorship of the Shakespeare works, an exposition of all points at issue, fr. their inception to the present moment. 1915.

A history, review, and critical study of the Bacon-Shakespeare question. While the work is faithfully historical, it embodies the romantic elements of the subjects, and will prove entertaining not only to students, but to all lovers of literature. The writer contends that Francis Bacon is the author of the Shakespeare works.

**Birrell, A.** Shakespeare-Bacon controversy. 1905. (*In his In the name of Bodleian.* 1905.) 824

**Blomberg, A. M.** Bacon-Shakespeare? Der Wahrheit die Ehre! ein Beitrag zur Bacon-Shakespeare-Frage. [Einl. 1912.]

A German review of the evidence on the Bacon-Shakespeare problem.

**Booth, W. S.** Droeshout portrait of William Shakespeare; an experiment in identification. 1911. **Ref.**

From 31 portraits of Shakespeare and Bacon the author claims to prove that Bacon and Shakespeare are the same person.

**Bowditch, C. P.** Connection of Francis Bacon w. the first folio of Shakespeare's plays; and w. the books on cipher of his time. 1910. **Ref.**

**Clarke, J. F.** Did Shakespeare write Bacon's works? 1897. (*In his Nineteenth century questions.* 1897.) 814

**Clemens, S. L.** Is Shakespeare dead? from my autobiography. 1909.

Contains considerable material (more or less humorous) that is irrelevant to the Shakespeare-Bacon question. Presents the points of the controversy clearly, and makes out a stronger case against Shakespeare than for Bacon.—*A. L. A. Bkl.*

**Dawson, E. A.** Bacon-Shakespeare controversy. (*In Columbus, O. First Congregational Church. Literary and Social Club.* Clubana.) **Ref.** 814

**Donnelly, I.** Great cryptogram; Francis Bacon's cipher in the so-called Shakespeare plays. 1888.

He claims to have found a cipher in the plays of Shakespeare which sufficiently establishes the fact that they were written by Lord Bacon, an eccentric exercise of ingenuity that has not been taken seriously by scholars.—*Adams, Dict. of Amer. Authors.*

**Fiske, J.** Forty years of Bacon-Shakespeare folly. 1899. (*In his Century of science.* 1899.) 814

**Greenwood, G. G.** Is there a Shakespeare problem? w. a reply to Mr. J. M. Robertson and Mr. Andrew Lang. 1916.

The author is convinced that there is a Shakespeare problem and he believes that the last word upon it has not been said. As in his former work, The Shakespeare problem restated, he claims that William Shakespeare of Stratford was not the author of the plays and poems and makes no attempt to defend the Baconian or any other theory of authorship.

**Greg, W. W.** Facts and fancies of the Baconian theory. (*In Library.* ser. 2. v. 4. 1903.) **Ref.** 020.5

**Lang, A.** Shakespeare, Bacon, and the great unknown. 1912.

*Contents:* The Baconian and Anti-William positions; The "silence" about Shakespeare; That impossible he; The schooling of Shakespeare; Mr. Churton Collins on Shakespeare's learning; Shakespeare, genius and society; The courtly plays: "Love's Labor's Lost;" Contemporary recognition of Will as author; "The silence of Philip Henslowe;" The later life of Shakespeare; His monument and portraits; "The traditional Shakspeare;" The first folio; Ben Jonson and Shakespeare; The preoccupations of Bacon; App. I; "Troilus and Cressida;" App. II; Chettle's supposed allusion to Will Shakespeare; Index.

—Shakespeare-Bacon controversy. 1903. (*In his Valet's tragedy.* 1903.) 928

**Lawrence, Sir E. D., bart.** Bacon is Shakespeare; together w. a reprint of Bacon's Promus of formularies and elegancies, collated, w. the original ms. by the late F. B. Bickley and rev. by F. A. Herbert. 1910.

—Shakespeare myth. 1912.



**Naae, T. T.** Mr. William Argone; the key to Shakespeare by the anatomy of the figure on the title-page of the folio of 1623 and of the Shakespeare plays, with notes to Love's labour lost, and w. key and notes to the Sonnets, found in two old volumes at the Court of Navarre. 1915.

**Nicholson, A.** No cipher in Shakespeare; a refutation of I. Donnelly's Great cryptogram. 1888.

**Owen, O. W.** Sir Francis Bacon's cipher story. 1893-94. 2 v.

The author professes to have discovered Bacon's cipher code. Deciphered, the story is Bacon's biography in which he is revealed as the son of Elizabeth and the Earl of Leicester; and as the author of Shakespeare's plays.

**Penzance, J. P. W.** Lord Penzance on the Bacon-Shakespeare controversy. n. d.

**Platt, I. H.** Bacon cryptograms in Shakespeare. 1905.

**Pott, Mrs. H.** Promus of formularies and elegancies by Francis Bacon, illus. and elucidated by passages fr. Shakespeare; pref. by E. A. Abbott. 1883.

**Reed, E.** Bacon vs. Shakespeare; brief for plaintiff. 7th ed. 1897.

**Robertson, J. M.** Baconian heresy. 1913.

**Theobald, R. M., ed.** Dethroning Shakspeare. 1888.

—Shakespeare studies in Baconian light. 1901.

**Wilkes, G.** Shakespeare fr. an American point of view; his religious faith, and his knowledge of law, w. the Baconian theory considered. 1877.

**Wislicenus, P.** Shakespeare's Totenmaske. [1910.]

An attempt to prove the genuineness of Shakespeare's death mask in Darmstadt, Germany. Incidentally the author repudiates the Baconian theory.—*M. D.*

**Wyman, W. H.** Bibliography of the Bacon-Shakespeare controversy. 1884. **Ref.**

## FORGERIES.

### COLLIER FORGERIES.

**Brae, A. E.** Collier, Coleridge and Shakespeare. 1860. **Ref.**

Author claims that J. P. Collier, upon the authority of Seven lectures on Shakespeare and Milton, by S. T. Coleridge, is the "originator of the most successful and pernicious corruption of Shakespeare's text that modern times have produced."

**Coleridge, S. T.** Seven lectures on Shakespeare and Milton; [w.] a list of all the ms. emendations in Mr. Collier's folio, 1632, and an introd. pref. by J. P. Collier. 1856. **824**

**Collier, J. P.** New particulars regarding the works of Shakespeare. 1836.

—Notes and emendations to the text of Shakespeare's plays fr. ms. corrections in a copy of the folio, 1632. 1853.

**Dyce, A.** A few notes on Shakespeare; w. remarks on the emendations of the manuscript corrector in Mr. Collier's copy of the folio 1632. 1853.

—Strictures on Mr. Collier's new ed. of Shakespeare, 1858. 1859.

**Singer, S. W.** Text of Shakespeare vindicated fr. the interpolations advocated by J. P. Collier. 1853.

### CUNNINGHAM FORGERIES.

**Law, E. P. A.** More about Shakespeare "forgeries." 1913.

Concerning the authenticity of the so-called "Cunningham forgeries."

—Some supposed Shakespeare forgeries; an examination into the authenticity of certain documents affecting the dates of composition of several of the plays; w. facsimiles of the documents. 1911.

Presents arguments to show that Peter Cunningham has been unjustly accused of forgery.

### IRELAND FORGERIES.

**Ireland, S. W. H.** Confessions; cont. the particulars of his fabrication of the Shakspeare mss. introd. by R. G. White. New ed. 1874.

—Vortigern. 1832.

Vortigern, the alleged newly discovered Shakespeare drama, was announced to appear at Drury Lane Theatre, April 2d, 1786, with Mrs. Jordan as Flavia. Before the performance began Edmund Malone distributed a handbill at the doors cautioning the people against the fraud. Samuel Ireland repounded with another handbill requesting the players to lay aside all prejudice, etc.—*W. Jaggard in A Shakespeare bibliography.*

## LITERARY AND DRAMATIC HISTORY.

### GENERAL.

**Golden, W. E.** Brief history of the English drama. 1890. **822.09**

**Jusserand, J. A. J.** Literary history of the English people, from the origins to the renaissance. 1906-1909. 3 v. **820.9**

V. 2-3. From the renaissance to the civil war.

**Langbaine, G.** Account of the English dramatic poets. 1891. **Ref.**

**Reed, E. B.** English lyrical poetry from its origins to the present time. 1912. **821.09**

Considers each type in chronologic order, characterizing and illustrating it by frequent quotation. Specially valuable for the enlightening comment on earlier forms of lyrical poetry. Excellent indexes and suggestive bibliography.—*A. L. A. Bkl.*

**Schelling, F. E.** English drama. 1914. **820.9**

**Thorndike, A. H.** Tragedy. 1908. (Types of Eng. Lit.) **809.2**

Traces the course of English tragedy from its beginnings to the middle of the nineteenth century and indicates the part which it has played in the history both of the theatre and of literature. All tragedies of the sixteenth century are noticed, because of their historical interest and their close relationship to Shakespeare, but after 1600 only representative plays have been considered.—*Pref.*



Wynne, A. Growth of English drama. 1914. 822.09

*Contents*:—Early church drama on the continent; English miracle plays; Moralities and interludes; Rise of comedy and tragedy; *Comedy*: Lyly, Greene, Peele, Nash; *Tragedy*: Lodge, Kyd, Marlowe, Arden of Feversham; Elizabethan stage.

### ELIZABETHAN AGE.

Boas, F. S. Shakspeare and his predecessors. 1896. (University ser.)

Discusses the dramas in their approximate chronological order and lays special stress on the influence of the earlier Elizabethans, Marlowe, Kyd, Lyly, Peele, and Greene. Excellent in its study of the characters.—*H. H. B. Meyer, in A brief guide to the literature of Shakespeare.*

Brooke, C. F. T. Tudor drama; a history of English national drama to the retirement of Shakespeare. [c1911.] 822.09

Scholarly study of the period, including the beginnings of English drama and the whole work of Shakespeare. It gives a good, comprehensive and a clear summary of the results of the most recent research. Scriptural and miracle plays, the heroic and historical dramas, romantic and pastoral comedies, and methods of presentation are considered. Originality is shown in the grouping and unfolding of different aspects of the subject and their historical and their dramatic interrelation. A comprehensive bibliography after each chapter gives the work additional value to the student of literature. Good index.—*A. L. A. Bkl.*

Cambridge history of English literature. v. 4-6. 1910. 3 v. 820.9

The most elaborate work ever published on the history of English literature. Volume 4 is devoted to the prose and poetry of the Elizabethan period and volumes 5 and 6 to the drama to 1642. The bibliographies at the end of each volume are especially full in reference to original editions.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Collier, J. P. History of English dramatic poetry to the time of Shakespeare; and Annals of the stage to the Restoration. 1831. 792

Courthope, W. J. History of English poetry. 1913. v. 4. 821.09

Elze, F. K. Notes on Elizabethan dramatists. 1880. 822.09

Garnett, R., and Gosse, E. W. English literature; an illustrated record. [c1904.] v. 2. 820.9

An entertaining history.

Gosse, E. W. Poetry at the death of Shakespeare. 1885. (*In his From Shakespeare to Pope.* 1885.) 821.09

Green, H. Shakespeare and the emblem writers, preceded by a view of emblem-literature to 1616. 1870.

Henslowe, P. Diary; 1591-1609; ed. by J. P. Collier. 1845. (*In Shakespeare Soc. Pubs.* 1845. v. 2.) S. S. 822.33

This diary is an important document for the history of the English drama during the closing years of Elizabeth's reign.—*Sidney Lee in A Shakespeare reference library.*

Jusserand, J. A. A. J. Literary history of the English people, from the origins to the renaissance. 1906-1909. 3 v. 820.9

V. 2-3. From the renaissance to the civil war.

Lamb, C. Specimens of English dramatic poets who lived about the time of Shakespeare, w. notes, incl. extracts fr. the Garrick plays. 1854. 882

Lanier, S. Shakspeare and his forerunners; studies in Elizabethan poetry and its development from early English. 1902. 2 v. S. S.

Lee, S. L. French renaissance in England; an account of the literary relations of England and France in the sixteenth century. 1910. 804

Bibliography: pref. p. VI-X.

The author emphasizes the debt which English literature, thought and scholarship owes to the French renaissance.

*Contents*: Debt of Tudor culture to France; French influence on English literature, 1500-1550; French influence on the Elizabethan lyric; Message of the Huguenots; French influence on Elizabethan drama.

Ristine, F. H. English tragicomedy. 1910. 822.09

Robertson, J. M. Elizabethan literature. n. d. (Home University lib. of knowledge.) 820.9

Chapters on prose before Sidney and poetry before Spenser lead up to Spenser and Shakespeare, who are dealt with more fully as representative of their respective forms. Sections on prose fiction and the later dramatists follow. A good brief treatment by a scholar, compact yet readable, and finds space for ample quotation. Annotated bibliography by chapters.—*A. L. A. Bkl.*

Saintsbury, G. E. B. History of Elizabethan literature. [10th ed.] 1910. 820.9

—History of English prosody from the twelfth century to the present day. 1906-10. 3 v. 426 V. 2. From Shakespeare to Crabbe.

Schelling, F. E. Elizabethan drama, 1558-1642; a history of the drama in England, fr. the accession of Queen Elizabeth to the closing of the theatres, to which is prefixed a résumé of the earlier drama from its beginnings. 1908. 2 v. S. S. 822.09

Bibliographical essay, v. 2, p. 433-537. List of plays, 1558-1642, v. 2, p. 538-624.

A fresh handling of the material of the Elizabethan drama emphasizing the "extraordinary varieties of dramatic composition" rather than the commonplaces of history and biography. It is a connected history of the Tudor and earlier Stuart drama which takes into account the whole body of plays written and acted during this period, their authorship, relations and the involved history of the state.—*Bk. Rev. Digest.*

The standard authority.

—English chronicle play; a study in popular historical literature environing Shakespeare. 1902. 822.09

List of plays on English historical subjects: pp. 278-286.

In this volume, devoted to a single phase of early English dramatic literature, the author has again produced the best book for general use. The influence of the national spirit on the history plays is clearly brought out. The tables of plays at the end of the volume are valuable for references.—*H. H. B. Meyer in A brief guide to Shakespeare.*

—English literature during the lifetime of Shakespeare. 1910. 820.9

A clear and comprehensive survey grouping author, not chronologically but to represent successive literary movements. Jonson and the classical reaction; Marlowe and his fellows in the popular drama; Shakespeare, Webster and the heyday of romantic tragedy are headings of some of the twenty chapters, all of which by associating Shakespeare with his times serve to emphasize his historical and



absolute position. The work is crowded with fact, but not dull; individualized with much subtle criticism, but not difficult reading. Bibliography (30p.)—*A. L. A. Bkl.*

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**Seccombe, T., and Allen, J. W.** Age of Shakespeare. 1904. 2 v. (Handbooks of English lit.) **820.9**

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A charmingly written volume based on wide reading. Excellent for the general reader.—*H. H. B. Meyer in A brief guide to Shakespeare.*

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The most comprehensive work in English on the whole subject. A perfect storehouse of facts very well arranged. There is a good index.—*H. H. B. Meyer in A brief guide to Shakespeare.*

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## SHAKESPEARE AND LATER TIMES.

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**Lee, S. L.** Shakespeare and the modern stage. 1906.

A large portion of the book discusses methods of representing Shakespeare on the modern stage and the conditions which are best calculated to conserve or increase Shakespeare's genuine vitality in the theatre of our own day. The main endeavor, however, is to survey Shakespearean drama in relation to modern life and to illustrate its living force in current affairs.—*Introd.*

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It is the story of the relations he [Voltaire] held to Shakespeare, of the influence originally exerted upon him by the English dramatist, of the war he waged against the latter's growing reputation on the continent, of the hostility evoked in turn towards himself in England, which I have sought to relate.—*Author.*

**Matthews, B.** Shakspeare, Molière and modern English comedy. (*In his Studies of the stage.* c1894.) **792**

Author explains how Molière rather than Shakespeare has influenced modern comedy.

## CRITICISM AND INTERPRETATION.

### ELIZABETHAN CRITICISM.

**Furnivall, F. J.** Shakespeare's Centurie of prayse; materials for a history of opinion on S. and his works, 1591-1693. 1879. (*In New Shakspeare Soc. Pub. ser. v, no. 2.*) **S. S.**

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We intend to cover not only those books which afford some allusion, or indirect reference, to Shakspeare or to a work of his, but also those which deal directly with either: i. e. which mention him by name as the author of such and such a poem or play, or as a poet worthy of praise or of blame.—*Introd.*

**Klein, D.** Literary criticism from the Elizabethan dramatists, repertory and synthesis. 1910. **801**

Bibliography: p. 250-257.

The author has collected all the utterances of the Elizabethan dramatists on the subject of their own art into a *corpus* which is certain to be of service to the students of the history of criticism and literary theory.—*J. E. Spingarn in Introd.*

Extracts from the works of Shakespeare, Jonson, and other dramatists of the period, pertaining to the technique of the drama, interpreted briefly and so arranged as to show the growth of a critical consciousness.—*A. L. A. Bkl.*

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V. 1 covers English criticism from 609 to 1638.

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- Figgis, D.** Shakespeare; a study. 1911.  
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- Gervinus, G. G.** Shakespeare. 3 Aufl. 1862. 2 v. in 1. Ref.  
A valuable book for general use. It still remains one of the best of the German commentaries. Studies the dramas chiefly as interpretations of life and character.—*H. H. B. Meyer in A brief guide to Shakespeare.*  
Valuable in the history of German criticism of Shakespeare. He led the way to studies that have superseded his own.—*P. B.*  
No doubt the book has short-comings, if not faults. It is German and occasionally cumbrous; it has not the fervour and glow, or the delicacy and subtlety of many of Mrs. Jameson's Studies; it does not do justice to Shakspeare's infinite humour and fun; it makes, sometimes, odd little mistakes. But still it is a noble and generous book, which no true lover of Shakspeare can read without gratitude and respect. Though Gervinus's criticism is mainly aesthetic, yet, in settling the dates and relations of Shakspeare's plays, he always shows a keen appreciation of the value of external evidence, and likewise of the metrical evidence, the mark't changes of metre in Shakspeare's verse as he advanc't in life.—*F. J. Furnivall in The succession of Shakspeare's work.*
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Always interesting, often illuminating, but considered uneven in value.—*P. B.*

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Considered by Ingersoll's admirers the most scholarly of his public efforts. It was delivered many times in various places.—*Modern eloquence*.

**Johnson, C. F.** Shakespeare and his critics. 1909.

A scholarly and useful volume for students, collecting and commenting on the criticism of English and American, and a few foreign writers, from Shakespeare's contemporaries to the present. The discussion of the canon of the schools of interpretation and the various editions is distinctly valuable.—*A. L. A. Bkl.*



From a bibliographic point of view one of the best guides through the mazes of Shakespearean criticism. It points out the extent and character of the contribution made by each of the more important critics and editors. The author's critical acumen and charm of style raise his own comments far above the level of mere bibliographic notes.—*H. H. B. Meyer in A brief guide to Shakespeare.*

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**Lessing, G. E.** Laocoön; and other prose writings; tr. and ed. by W. B. Rönfeldt. n. d. 701

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The titles are:

1. Shakespeare as a dramatist, w. an account of his reputation at various periods.

2. Shakespeare and Voltaire.

3. Text of Shakespeare.

These three volumes are among the most important contributions of America to Shakespearean scholarship. The interest of the first centers about Shakespeare as a dramatist and contains one of the best discussions of Shakespeare's relation to the dramatic unities. The history of the plays is carried on with special fullness down to the death of Dryden, but chapter IX continues the discussion of Shakespeare's influence through the eighteenth century. The second volume is almost wholly taken up with the history of the determined opposition of Voltaire to the growing influence of the English drama, especially Shakespeare. The third volume reviews the text of the folios but is chiefly devoted to the Pope-Theobald controversy.—*H. H. B. Meyer in A brief guide to Shakespeare.*

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It is in no sense a handbook or a detailed, critical biography, but a stimulating account of the reaction of Shakespeare's creations upon a keen and sensitive mind, recorded by a master of style.—*Nation.*

**Reed, H.** Lectures on English historical and tragic poetry as illustrated by Shakespeare. 1856.

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**Snider, D. J.** Homer's Iliad; w. preliminary survey of the four literary bibles; a commentary. [c1897.] 883

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The plays are: King Lear; Othello; and Richard II. A series which aims to provide students with some single, central, living thoughts which authors present for magazine printing before taking the time to develop them into books.—*Bk. Rev. Digest*.

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**Ulrici, H.** Shakespeare's dramatic art, and his relation to Calderon and Goethe. 1846.

**Vaughan, C. E.** Types of tragic drama. 1908. 808.9

Contains a chapter on Romantic tragedy: Shakespeare.

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Brings together in one volume valuable criticism contained in the prefaces to the more important editions of the eighteenth century, hitherto unavailable for general use. The introductory essay aims to estimate the value of the prefaces and to show what each editor has contributed to the interpretation and understanding of Shakespeare. The text of twelve prefaces is given together with brief biographical sketches of the respective editors.—*A. L. A. Bkl.*

The editors are: John Heminge and Henrie Condell; Nicholas Rowe, Alexander Pope; Lewis Theobald; Sir Thomas Hanmer; William Warburton; Samuel Johnson; George Steevens; Edward Capell; Isaac Reed; Edmund Malone.

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**White, R. G.** Studies in Shakespeare. [c1885.]

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**Woodberry, G. E.** Great writers: Cervantes, Virgil, Montaigne, Shakspeare. 1907. 804

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**Ainger, A.** Three stages of Shakespeare's art. (*In his Lectures and essays.* 1905. v. 1.) 824

**Baker, G. P.** Development of Shakespeare as a dramatist. 1907.

This is one of the best studies of Shakespeare's development. The preliminary chapters show clearly and succinctly the extent to which the drama had developed in the hands of Shakespeare's predecessors, describe the theatre of Shakespeare's time, and give an insight into the thoughts and feelings of the people who made up the audiences. The author then traces Shakespeare's development throughout his whole career keeping close to facts and avoiding conjecture. In an appendix is given the contract for building the first Fortune theatre.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Dowden, E.** Extracts from "Transcripts and studies" and "Shakespeare: a critical study of his mind and art;" w. biographical and critical note. (*In Warner's Library of the world's best literature.* v. 12, p. 4806-4814.)

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Sound and helpful throughout; a great boon to Shakespeare students.—*F. J. Furnivall in Acad.*

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*Contents:* Tragic situations; The catastrophe; The motive or impelling idea; The protagonist; The antagonist and the action; The rise and crises—emphasis including the tragic incident; The crisis, the climax, and the arrest of the catastrophe; Unity, the exciting force, and the exposition; Unity, the return action, and the exposition; The outer and inner action, theatrical devices and special scenes; The philosophic idea and climax in falling action; Structure; Bibliography, an attempt to trace the coming into existence of a technic in Elizabethan tragedy, an evolution that best demonstrates itself in Shakespeare's plays. The examination is concerned for the most part with Shakespeare but in preparation for him, with the plays immediately preceding and with the elements handed down from the middle ages.—*Introd.*

**Gibson, J. P. S. R.** Shakespeare's use of the supernatural. 1908.

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**Matthews, B.** Shakspeare as a playwright. 1913.

A study of Shakespeare as a practical playwright, successful in adapting himself to the conditions of the Elizabethan stage and in pleasing the taste of his time. Deals at length with the plays which are more instructive as plays rather than those which better display other



qualities of his genius. The style is informal. For both students and general readers with a special interest.—*A. L. A. Bkl.*

**Moulton, R. G.** Shakespeare as a dramatic artist. 3d ed., rev. and enl. 1906.

*Contents:* Plea for an inductive science of literary criticism:—pt. 1. Shakespeare considered as a dramatic artist in 15 studies; pt. 2. Survey of dramatic criticism as an inductive science.

—Shakespeare as a dramatic thinker. 1907.

Supplementary to *Shakespeare as a dramatic artist* and a reissue of the *Moral system of Shakespeare*.—*Pref.*

While these volumes are replete with criticism of the highest order, the point of the study is the man behind the plays, his mental and moral development; the methods by which he achieved his results and the ethical philosophy underlying his writings. The study of the plots is not one of dramatic technique but, "to unfold the philosophy of Shakespeare obtained on the basis of such plot analysis."—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Wendell, B.** William Shakespeare, a study in Elizabethan literature. 1905.

One of the most interesting volumes of Shakespeare literature. After introductory chapters on the life and the theatre the author takes up the plays in the accepted chronological order and develops the theory of unconscious artistic creation. The volume is especially valuable as a study of Shakespeare's mind and methods based on the known facts and not on conjecture, as is the case with Dowden.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Ruggles, H. I.** Method of Shakespeare as an artist; deduced fr. an analysis of his leading tragedies and comedies. 1870. **Ref.**

**Sidgwick, H.** Shakespeare's methods, w. special reference to Julius Caesar and Coriolanus.—Shakespeare and the romantic drama w. special reference to Macbeth. (*In Sidgwick, H. Misc. essays and addresses.* 1904.) **824**

**Ulrici, H.** Shakespeare's dramatic art; history and character of Shakespeare's plays; tr. fr. the 3d ed. of the Ger., w. add. and corr. by the author, by L. D. Schmitz. 1876. 2 v. (Bohn's standard library.)

#### *Characters.*

**Chapman, J. J.** Study of Romeo. (*In his Emerson and other essays.* 1899.) **814**

**Clarke, C. C.** Shakespeare-characters, chiefly those subordinate. 1863.

**Coriat, I. H.** Hysteria of Lady Macbeth. 1912.  
Attempts to explain Lady Macbeth's actions according to the present laws of abnormal psychology.—*P. B*  
Bibliography: p. 93-94.

**Dowden, E.** Shakspeare's portraiture of women. 1896. (*In his Transcripts and studies.*) **824**

—Shakespeare scenes and characters; w. designs by Adams, Hofmann, and others. 1876. **Ref.**

**French, G. R.** Shakespeareana genealogica. 1869. **S. S.**

*Contents:* pt. 1. Identification of the *dramatis personae* in Shakespeare's hist. plays; fr. King John to King Henry VII; notes on characters in Macbeth and Hamlet; Persons and places, belonging to Warwickshire, alluded to in several plays.

**Galton, A.** Antonio, the merchant of Venice. (*In his Urbana scripta.* 1885.) **821.09**

**Gildemeister, O.** Zwei Frauengestalten. (*In his Essays.* 2e Aufl. 1897.) **834**

**Goll, A.** Criminal types in Shakespeare. [1909.]  
Brutus and Cassius; Macbeth; Lady Macbeth; Richard III; Iago.

**Harris, F.** Women of Shakespeare. 1912.

**Hazlitt, W.** Characters of Shakespeare's plays. (*In his Misc. wks.* v. 3.) **824**

—Lectures on the literature of the age of Elizabeth and characters of Shakespeare's plays. 1901. **820.9**

**Heine, H.** Shakespeare's Mädchen und Frauen. (*In his Saemmtliche Werke.* 1893. v. 4.) **838**  
Brilliant sketches of Shakespeare's heroines.

**Hudson, H. N.** Shakespeare; his life, art and characters; w. a sketch of the drama in England. [c1872.] 2 v.

Contains excellent studies of the characters.

**Jameson, Mrs. A. B. (M.)** Characteristics of women, moral, poetical, and historical. 1866.  
Same as Shakespeare's heroines.

—Shakespeare's heroines; characteristics of women, moral, poetical, historical. 1905.

**Jeffrey, F.** Hazlitt's characters of Shakespeare. (*In his Contributions to the Edinburgh review.* 1864.) **824**

**Jerrold, W.** Descriptive index to Shakespeare's characters in Shakespeare's words. n. d.

A complete index is for the first time given to all of the characters appearing in Shakespeare's plays as well as those who do not actually appear, but who are the subject of comment on the part of those who do. In addition to giving the names, with such short description as the briefer lists indulge in, it has been thought well to indicate every scene in which the character named makes an appearance, or if he does not appear, every scene in which he or she is mentioned.—*Introd. Note.*

**Kemble, J. P.** Macbeth and King Richard III; an essay in answer to Remarks on some of the characters of Shakespeare. 1817.

**Leschtsch, A.** Richard III, eine Charakterstudie. 1908. (Neue Shakespeare-Bühne. V.)

**Lewes, L.** Women of Shakespeare; tr. fr. the Ger. by H. Zimmern. 1894.

**Limberger, R.** Polonius, eine Studie zur Ehrenrettung Shakespeares. 1908. (Neue Shakespeare-Bühne. VII.)

**Martin, H. (F.)** *Lady.* On some of Shakespeare's female characters. 1885.

**Neilson, W. A., and Thorndike, A. H.** Facts about Shakespeare. 1913.

Appendix contains an Index to the characters in Shakespeare's plays.

This index records the act and scene in which each character first speaks, not necessarily the same as that in which he first appears. Only persons who speak are included, except a few marked with asterisk.—*Author.*

**Quayle, W. A.** Soliloquies of Hamlet and Macbeth.—Shakespeare's women.—Shylock and David as interpreters of life. (*In his The poet's poet.* 1897.)



**Rahner, R.** Ophelia in Shakespeare's Hamlet. 1910.

Bibliographical foot-notes.

**Sir John Falstaff.** (*In Spofford, A. R., and Shapley, R. E., eds.* Library of choice literature. n. d. v. 1.) 808.7

**Stoll, E. E.** Criminals in Shakespeare and science. 1912.

**Venable, E.** Hamlet problem and its solution. 1912.

**Warde, F. R.** Fools of Shakespeare. 1913.

The author, an English actor, talks pleasantly about the interpretations of the best known fools, and does not make, in any sense, an analysis of character and text. For his task he draws largely on his own reminiscences. Readable essays, but nothing for the real student. Illustrated by photographs of actors in the various roles.—*A. L. A. Bkl.*

**Woodberry, G. E.** Some actors' criticisms of Othello, Iago and Shylock. (*In his Makers of literature.* 1901.) 820.4

——— (*In his Studies in letters and life.* 1891.) 814

#### Plots.

**Fleming, W. H.** Shakespeare's plots; a study in dramatic construction. 1902.

Studies Macbeth, Merchant of Venice, Julius Caesar, Twelfth night and Othello.

**Ransome, C.** Short studies of Shakespeare's plots. 1904.

**Simrock, K. J.** Remarks on the plots of Shakespeare's plays, w. notes by J. O. Halliwell. (*In Shakespeare Soc. Pub.* 1850. v. 3.) S. S.

#### Textual Criticism.

**Bowen, F.** Restoration of the text of Shakespeare. (*In his Gleanings from a literary life.* 1880.) 814

**Brooks, C. S.** Worst edition of Shakespeare. 1915. (*In his Journeys to Bagdad.* 1915.)

A humorous essay, wherein the author examines John Bell's edition of 1774, called the "worst edition of Shakespeare." He concludes that although one gains no knowledge of Shakespeare, one does gain a considerable knowledge of Bell and his time.

**De Quincey, T.** Shakspeare's text. (*In his Uncollected writings.* 1890. v. 2.) 824

**Douce, F.** Illustrations of Shakespeare, and of ancient manners. 1839.

Contains much textual criticism which has been superseded, however.

**Edwards, T.** Canons of criticism and glossary; a supplement to Mr. Warburton's ed. of Shakespeare. 7th ed. 1765.

**Gould, G.** Corrigenda and explanations of the text of Shakspeare. 1884.

**Grey, Z.** Critical, historical and explanatory notes on Shakespeare. 1754. 2 v.

**Ingleby, C. M.** Shakespeare hermeneutics; or, The still lion, an essay towards the restoration of Shakespeare's text. 1875.

——— Shakespeare, the man and the book. 1877-81. 2 v.

*Contents:* v. 2. Occasional papers on Shakespeare:—Tongue of Shakespeare; Tests of authorship; Metrical tests applied to Shakespeare; Literary career of a Shakespeare forger; Shakespeare the man.

**Kinnear, B. G.** Cruces Shakespearianae, difficult passages in the works of Shakespeare, the text of the folio and quartos collated; w. notes. 1883.

**Lounsbury, T. R.** Text of Shakespeare, its history from the publication of the quartos and folios down to and including the publication of the editions of Pope and Theobald. 1906. (Shakespearean wars. 3.)

Chiefly concerned with the interesting literary quarrel of Pope and Theobald. Scholarly and entertaining.

**Paton, A. P.** Remarks on Shakspeare's use of capital letters in his manuscript. (*In Shakespeare, W.* The tragedy of Macbeth. 1877.)

**Plomer, H. R.** Printers of Shakespeare's plays and poems. (*In Library.* New ser. v. 7, no. 26, Ap. 1906.) Ref. 020.5

**Stewart, C. D.** Some textual difficulties in Shakespeare. 1914.

A Shakespearean book in ten thousand.—*Bost. Transcript.*

About forty little essays, each discussing a doubtful passage. The author bases his conclusions on what would be consistent with the character making the speech, on Shakespeare's knowledge of human nature and general tendencies of thought, and on the setting and atmosphere of the play.—*A. L. A. Bkl.*

#### Chronology of the Plays.

**Furnivall, F. J.** Succession of Shakspeare's works, and the use of metrical texts in settling it. 1877. 822.33

Introd. to Gervinus's Commentaries on Shakspeare.

**Stokes, H. P.** Attempt to determine chronological order of Shakespeare's plays. 1878.

#### STAGE PRESENTATION.

**Archer, W.** About the theatre. 1886. 792  
Contains a chapter on Shakespeare and the public.

**Archer, W.** Study and the stage; a year-book of criticism. 1899. 824

**Cook, D.** Eclipse of Shakespeare. (*In his On the stage.* 1883. v. 1. 792

Gives the history of the rise and decline in popularity of the Shakespeare drama in the last three centuries.

**Dumas, A.** Souvenirs dramatiques. 1881. v. 1. 792

**Hastings, C.** Theatre; its development in France and England. 1901. 809.2  
Bibliography: p. 342-346.

**Malone, E.** Historical account of the rise and progress of the English stage. (*In Shakespeare, W.* Plays. 1803. v. 3.) Ref.

**Montague, C. E.** Dramatic values. 2d ed. [1911.] 809.2

Essays and criticisms covering fairly well the English stage for the past twenty-five years, but omitting all mention of American plays and players. The collection as a whole is too slight to appeal to the general theatre-going public.—*A. L. A. Bkl.*

**Murdoch, J. E.** Some criticisms of Shakespeare. (*In his* The stage, or, recollections of actors and acting. 1880.) S. S. 792

**New York Times.** Tercentenary Shakespearean supplement. Feb. 20, 1916- Pam.

**Paget, A. H.** Shakespeare's plays; a chapter of stage history. 1875.

**Shaw, G. B.** Dramatic opinions and essays. 1907. 2 v. 792

Titles of some of the chapters:—Toujours Shakespeare; Better than Shakespeare; Shakespeare in Manchester; Mainly about Shakespeare; Hamlet; Shakespeare and Mr. Barrie; Hamlet revisited; Shakespeare's Merry gentlemen; Poor Shakespeare!; Romeo and Juliet; Henry IV.

**Sill, E. R.** Prose of Shakespeare. (*In his* Prose. 1900.) 814

**Tree, H. B.** Thoughts and afterthoughts. 1913. 824

A collection of the discourses and reviews of the famous actor-manager, ranging over fifty years. Its principal interest lies in what he says about the art of producing plays, specially in his championship of his own policy of providing spectacular settings for Shakespeare. An illuminating commentary on Hamlet. Will be read by students of the stage for its substance, and by others for its wit and charm of style.—*A. L. A. Bkl.*

**Winter, W.** Shadows of the stage. 1892. 792

#### *Actors of Shakesperean Roles.*

**Baker, H. B.** English actors fr. Shakespeare to Macready. 1879. 2 v. 927.9

**Doran, J.** "Their Majesties' servants"; annals of the English stage from Thomas Betterton to Edmund Kean; actors-authors-audiences. 1865. 2 v. 792

**Garrick, D.** Some unpublished correspondence of David Garrick; ed. by G. P. Baker. 1907. S. S. 97b

The editor is professor of English in Harvard University.

**Griffin, G. W.** David Garrick.—Edwin Booth's Macbeth. (*In his* Studies in literature. 1870.) 814

**Huret, J.** Sarah Bernhardt's Hamlet. (*In his* Sarah Bernhardt. 1899.) 97b

**Irving, H.** Four great actors. (*In his* Drama addresses. 1893.) 792

The actors are: Burbage, Garrick, Betterton and Kean.

**Jenkin, H. C. F.** Mrs. Siddons as Lady Macbeth and as Queen Katherine. 1915. (Columbia Univ. *Dramatic museum*. Pubs. 2d ser. Papers on acting. 3.) 792

The volume, besides a description of Mrs. Siddons's art, contains scenes from Macbeth and Henry VIII, to which are added marginal notes on her acting by John Bell.

**Lamb, C.** On some of the old actors. (*In his* Essays of Elia. [c1905.]) 824

**Lights of the old English stage.** 1878. 927.9

R. Burbadge and other originals of Shakespeare's characters.—The Cibbers.—Modern Roscius.—C. Macklin.—"Peg" Woffington and G. A. Bellamy.—J. Kemble and S. Siddons.—C. F. Cooke.—E. Kean.—C. Young.—Mrs. D. Jordan.—"Perdita."

**Mason, E. T.** The Othello of Tommaso Salvini. 1890. 792

**Robins, E.** Twelve great actors. 1900. 927.9

*Contents:* David Garrick; John Philip Kemble; Edmund Kean; Junius Brutus Booth; Edwin Forrest; Wm. Chas. Macready; Chas. Jas. Mathews, Edwin Booth, Chas. Albert Fechter; Wm. E. Burton; Edward A. Sothorn; John Lester Wallack.

**Russell, W. C.** Representative actors; referring to British actors fr. the 16th century, w. notes. n. d. (Chandos classics.) 927.9

**Strang, L. C.** Famous actors of the day in America. 1902. 927.9

Contains a chapter on the New E. H. Sothorn and Richard Mansfield's Henry V.

**Winter, W.** Ellen Terry, Merchant of Venice. (*In his* Shadows of the stage. 1892.) 792

—Henry Irving. 1885. 792

—Life and art of Edwin Booth. 1906. 97b

—Life and art of Richard Mansfield. 1910. S. S. 97b

—Richard Mansfield as Richard III. (*In his* Shadows of the stage. 1892.) 792

—Shakespeare on the stage. 1911. 2 v.

The veteran critic has seen every considerable Shakespearean player since 1855 and writes out of ripe experience and extensive study these stage histories of The Merchant of Venice, Othello, Hamlet, King Richard III, King Henry VIII and Macbeth, of the men and women who have played in them, their traditional stage-business, costuming, reading of lines, choice of texts and interpolations. The introductory chapter showing how profitable Shakespeare continues to be, should be instructive reading for persons who imagine that public taste is degenerating, and all the chapters are valuable to theatre goers and to students of Shakespeare and the drama. Illustrations from photographs and old prints.—*A. L. A. Bkl.*

—Vagrant memories, being further recollections of other days. 1915. 792

No writer about the stage has this ability of Mr. Winter's to make the actor a living man, the man a living actor, and to associate inextricably the two.—*Bsoton Transcript.*

Some of the actors are: Edwin Booth; Henry Irving; Johnston Forbes-Robertson; Edward H. Sothorn; Julia Marlowe.



## STUDY AND TEACHING.

**Brewer, J. S.** On the study of Shakespeare. (*In his English studies.* 1881.) 942

**Corson, H.** Introduction to the study of Shakespeare. 1889.

Study of the plays as plays. Interpretations which bring into prominence the dramatic action with moral interests involved.—*Spec.*

Good but somewhat out of date.

**Egan, M. F.** Some pedagogical uses of Shakespeare. (*In his Ghost in Hamlet.* 1906.)

**English Association.** Teaching of Shakespeare in schools. c1908. (*Its Pamphlet.* no. 7.)

**Fleming, W. H.** How to study Shakespeare; w. an introd. by W. J. Rolfe. ser. 1-4. 1898-1904. 4 v.

Takes up each play in minute detail giving sources of plot, explanatory notes, table of acts and scenes in which each character appears, number of lines to each character and assignments of minor characters to be read by one person in a reading club, questions on the drama, and a brief list of references to collateral reading. Especially useful to the leader of a class or club.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Griffiths, L. M.** Evenings with Shakespeare. 1889.

**Hudson, H. N.** Essays on education, English studies and Shakespeare. 1882. 820.7

Contains chapters on Shakespeare as a text book; How to use Shakespeare in school; Preface to Hudson's Harvard edition of Shakespeare.

**Lunt, F. S.** Shakespeare explained; a reader's guide. 1915.

The guide is intended to suggest to the general reader the type of questions which any thoughtful reader should ask and which he can answer, even though he may not have an intimate knowledge of notes, historical references, or of play making.—*Introd.*

**MacCracken, H. N., and others.** Introduction to Shakespeare. 1910.

Covenient handbook for school and college use.—*A. L. A. Bkl.*

**Poet-lore.** v. 13-15, 20. 1901-1904, 1909. Ref. 805

Shakespeare study programs by C. Porter and H. A. Clarke, appeared originally in these volumes.

**Porter, C., and Clarke, H. A.** Shakespeare study programs; the comedies. [c1914.] Ref.

References in this volume are to the First folio edition of Shakespeare; ed. by C. Porter.

—; the tragedies. [c1914.] Ref.

Quite different from the scholarly annotations which make most editions of Shakespeare a source of woe to the layman.—*Chaut.*

These two volumes endeavor to take the student more directly to the plays than other guides. After a brief introduction on the sources, etc., each act is taken up in turn with a section, "Queries for discussion," under each. At the end of each play one or two sections are devoted to some special points in the drama. Does not give reading list.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Shakespeare catechism.** n. d.

The propositions here given relate more particularly to the authorship, and the relations of the author to different incidents in the plays, and to the explanation of matters which are generally avoided by the various "commentators," but can in most cases be answered definitely, and it would also seem, would have the effect of inducing students of this subject to make further investigations.—*Introd.*

Of no great value.

**Stephenson, H. T.** Study of Shakespeare. 1915.

A brief working bibliography: p. 82-84. The author's introductory chapters on London, "The Playhouses," "Dramatic structure," and "How to read a play" are based on full knowledge, and form the basis of the comments which follow on eleven plays. These comments are particularly good in making clear difficulties which confront the beginner. The book can be especially recommended to those studying alone.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Thom, W. T.** Two Shakespeare examinations. 1883.

**Tolman, A. H.** Questions on Shakespeare. v. 1-2. [1910.] 2 v.

The first two volumes in a work to comprise six volumes. Volume 1, "Introductory," takes up Shakespeare's language and verse in considerable detail and concludes with a select classed bibliography. (p. 97.) In the second volume, the first histories, early poems and first comedies are studied. For each play general and textual questions and outlines on character-study, time-scheme, source, etc., are given, and a short bibliography appended. Serviceable as a reference tool and for makers of club programs, but too detailed and scholarly as a text for the average student or club.—*A. L. A. Bkl.*

Very helpful to the Shakespeare teacher.

## OUTLINES, SYLLABI, ETC.

**American Soc. for Extension of Univ. Teaching.** University extension lectures; [syllabi], by R. G. Moulton. n. d. Ref. 31d4

*Contents:* Four studies in Shakespeare; Shakespeare's Tempest, w. companion studies; Story of Faust; Stories as a mode of thinking.

**Gettemy, Mrs. M. E. (F.)** Outline studies in the Shakespearean drama, w. an index to the characters in S.'s plays. [c1906.] Ref.

Prepared with lesson plans for the student.

—Studies in Shakespeare; syllabus of a course of six lecture-studies. 1903. (University of Chic. Univ. Extension Div. Lecture-study dept. no. 160.) Ref. 31d4

**Hudson, W. H.** Studies in Shakespeare; syllabus of a course of twelve lecture-studies. 1902. (University of Chic. Univ. Extension Div. Lecture-study dept. no. 160.) Ref. 31d4

**MacClintock, W. D.** Studies in the themes of S.'s greater plays; syllabus of a course of six lecture-studies. 1899. (University of Chic. Univ. Extension Div. Lecture-study dept. no. 124.) Ref. 31d4

**McSpadden, J. W.** Shakesperian synopses. [1902.]

**Troop, J. G. C.** Studies in Shakespeare's greater tragedies and comedies; syllabus of a course of 14 lecture-studies. 1902. (University of Chic. Univ. Extension Div. Lecture-study dept. no. 164.) Ref. 31d4

## SOCIETIES.

Down to the middle of the nineteenth century the criticism of Shakespeare had been mainly aesthetic and philosophical. For the purpose of illustrating Shakespeare and the literature of his time, J. O. Halliwell (afterwards Halliwell-Phillipps), John Payne Collier, and their friends founded in 1841 the first Shakespeare Society. Before its dissolution in 1853, it published forty-eight volumes. In spite of much careless editing, these publications are of



very great value. In 1874 F. J. Furnivall aided by a group of English scholars set on foot the New Shakespeare Society, whose first publications on verse-tests were epoch making in the history of Shakespearean scholarship. On the celebration of the three hundredth anniversary of Shakespeare's birth at Weimar (April 23, 1864) the German Shakespeare Society (the Deutsche Shakespeare-Gesellschaft) was established. Since 1865, it has issued a year book (*Jahrbuch*), representative of the best German criticism. In 1885, the Shakespeare Society of New York was organized, with J. Appleton Morgan as its first president. Besides publishing its transactions, it has issued, under Mr. Morgan's supervision, the *Bankside Shakespeare*.—*New Internat. Encyc.*

**Jahrbuch der Deutschen Shakespeare-Gesellschaft.** v. 1-50. 1865-1914. 50 v. in 49. Ref.

Has a great many articles in English as well as German. An invaluable work, from a bibliographical as well as a critical standpoint.—*P. B.*

Contains monographs, textual criticism and comment, book-reviews, a complete bibliography of books published during the period covered by the year-book, and a list of additions to the library of the society.—*D. La G.*

**Jeremiah, J.** Notes on Shakespeare and memorials of the Urban Club. 1876. Ref.

*Contents:* Notes on Shakespeare; On metrical tests and study of Shakespeare's works; List of spurious plays; Shakespeare's will; Appendix; Memorials of the Urban Club.

**Moltke, M., ed.** Shakespeare-Museum. 1881.

**New Shakespeare Society.** Publications. Ser. 1, no. 1-10; ser. 2, no. 1-11, 15; ser. 3, no. 1; ser. 4, no. 1-3; ser. 6, no. 1-12; ser. 7, no. 1; ser. 8, no. 1-4. 1874-86. 32 v.

Transactions—Some excellent reprints—valuable indeed.

An invaluable series, containing among other features some excellent reprints of things.—*P. B.*

**New Shakespeareana**, a critical contemporary and current review of Shakespearean and Elizabethan studies, conducted by the Shakespeare Society of New York. v. 1-10. 1901-1911. 10 v. in 5. Ref.

**Shakespeare Society.** Publications. 1841-53. 18 v.

Mainly reprints, some of them now superseded by better ones, but some hardly accessible elsewhere.—*P. B.*

**Shakespeare Society of Philadelphia.** [Histories: by G. Mallery and R. L. Ashhurst. 1851-79.] 1860. Ref.

**Shakespeareana.** v. 1-10. 1883-1893. 10 v. Ref.

## SHAKESPEARE AND HIS ENVIRONMENT.

### BIOGRAPHY.

**Campbell, T.** Lives of British dramatists. 1846. v. 1. 928

**Chalmers, A., ed.** Life of Shakespeare. (*In his Works of the English poets.* 1810. v. 5.) Ref. 821.08

**Cibber, C.** Lives of the poets of Great Britain and Ireland. 1753. v. 1. Ref. 928

**Creighton, C.** Shakespeare's story of his life. 1904.

Shakespeare's biography is ingeniously read through the Sonnets and *The tempest*.

**Dall, Mrs. C. W. (H.)** What we really know about Shakespeare. 1886. 97b

**De Quincey, T.** Shakespeare. (*In his Biographical essays.* 1861.) 824  
A short biography.

**Dyce, A.** Memoir of Shakespeare. (*In Shakespeare, W. Poems.*)

—Some account of the life of Shakespeare. (*In Shakespeare, W. Works; ed. by Dyce.* v. 1. 1875.)

**Elton, C. I.** William Shakespeare, his family and friends. 1904.

Contains chapters on early life at Stratford-on-Avon; Shakespeare's descendants; Ward's diary; Production of *The tempest*; Marriage of the Princess Elizabeth in 1613.

A work of miscellaneous, minute, and curious Shakespearean learning. . . . The manuscript was not completed, and conveys the impression of full notes rather than a finished book; but the material collected was worth preserving. . . . The facts bearing upon Shakespeare's family and property relations are especially well grasped and analyzed. Other things treated by way of illustrations are Howell's Letters, Ward's Diary, and . . . the whole question of the date and circumstances of the production of "*The tempest*."—*Nation*, 1904.

**Elze, F. K.** William Shakespeare. 1876. 97b

**Fleay, F. G.** Chronicle history of the life and work of Shakespeare. 1886. 97b

**Furnivall, F. J., and Munro, J.** Shakespeare, his life and work. 1910.

An excellent study of Shakespeare's life, his art and his times.

**Halliwel-Phillips, J. O.** Life of Shakespeare. 1848. 97b

Contains bibliography.

—Outlines of the life of Shakespeare. 1882. 97b

Contains bibliography.

A massive collection of the documentary evidences of Shakespeare's career, both at Stratford-on-Avon and London.—*Sidney Lee, in A Shakespeare reference library.*

**Harris, F.** Man Shakespeare and his tragic life-story. 1909. 97b

The author, taking the plays in succession, shows how Shakespeare painted himself full-length, not once but many times. The work is really very well done, but after reading it some formal biography, not given over to conjecture, such as Sidney Lee's, should follow as a corrective.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Hazlitt, W. C.** Shakespeare; himself and his work; a biog. study. 4th ed., w. add. 17 facsimiles and a fuller index. 1912. 97b

**Hudson, H. N.** Life of Shakespeare. (*In Shakespeare, W. Works.* 1872. v. 11.)

**Jenks, T.** In the days of Shakespeare. 1905. 97b  
(*Lives of great writers.*)

This book aims to present the poet as he was known to his friends and neighbors, to tell the story of his life and times, and to record the happenings that influenced him; but it does not adopt uncertain conjectures to fill the gaps in our knowledge.—*Pref.*

Will interest young people.



**Jusserand, J. A. A. J.** Shakespeare—Personal and literary biography. (*In his Literary hist. of the Eng. people.* Bk. 5, ch. 6.) 820.9

**Kenny, T.** Life and genius of Shakespeare. 1864.

**Knight, C.** Life of Shakspeare. (*In Shakespeare, W. Stratford Shakspeare.* v. 1. 1870.)

—William Shakspeare. 1843. 97b

**Lee, Sir S. L.** Life of William Shakespeare. 1899. 97b

The authoritative guide to the life of S.; an elaboration of the article in the Dictionary of national biography, and the outcome of 18 years study of Elizabethan history and literature; presents a full record of the attested facts of S.'s career and achievements, w. new light on the composition of "Love's labor's lost." and the "Merchant of Venice," relations w. Ben Jonson, financial affairs, and portraits; rejects the sonnets as autobiographical material; w. valuable notes on the sources, the Bacon-Shakespeare controversy, the Earl of Southampton, and the Elizabethan sonnet; the imaginative work of Georg Brandes may be compared w. this; the documentary materials may be found in Halliwell-Phillipps.—*W. J. Rolfe in Sat. R.*

Besides the correction of errors and additions to the bibliographies, a new preface of 20 pages discusses in detail the references that have lately come to light in contemporary manuscripts, which give additional information about Shakespeare's life and ancestry.—*A. L. A. Booklist.*

Scholars agree that this is the best biography.

—New ed. rewritten and rev. 1916. 97b

Drastically revised, greatly enlarged and reset throughout.—*Pub's. note.*

**Mabie, H. W.** William Shakespeare; poet, dramatist and man. 1900. 97b

He writes easily and gracefully and is not too severe or too concise.—*Nation.*

**Neilson, W. A., and Thorndike, A. H.** Facts about Shakespeare. 1913.

In no other place have we seen so succinct and orderly an interpretation of the credible documents bearing on Shakespeare's life.—*Nation.*

**Rolfe, W. J.** Life of William Shakespeare. [c1904.] 97b

Bibliography: p. 491-517.

**Rossetti, W. M.** Lives of famous poets. [Pref. 1878.] 928

**Smeaton, W. H. O.** Shakespeare, his life and work. 1911. (Everyman's library.) 97b

The method pursued has been to tell the story of the life, so far as we have it, parallel with the chronological order of the plays, so that the personality of Shakespeare might be more distinctly felt and light be thrown upon the play by the historic setting.—*Pref.*

**Stoddard, W. S.** Life of William Shakespeare, expurgated. 1910. 97b

A skeleton account which gives only the records and allusions bearing the name of Shakespeare, in one spelling or another, from 1564 to 1616.

**Walter, J.** Shakespeare's true life; il. by G. E. Moira. 1890. Ref. 97b

**Wilder, D. W.** Life of Shakespeare, copied fr. the best sources without comment. 1893. 97b

## GENEALOGY.

**French, G. R.** Shakespeareana genealogica. 1869.

Pt. 2. Shakespeare and Arden families, and their connections; w. tables of descent.

**Hunter, J.** New illus. of the life, studies and writings of Shakespeare. 1845. 2 v.

**Stopes, Mrs. C. C.** Shakespeare's family; being a record of the ancestors and descendants of William Shakespeare, w. some account of the Ardens. 1901. Ref.

"Not content with setting forth the few and disputable facts concerning the immediate ancestry of the poet, and tracing his lineal descent to its extinction. . . . [Mrs. Stopes] has made an extensive and valuable collection of other Shakespeares occurring in Warwickshire, in London, and elsewhere, from the thirteenth to the end of the sixteenth century, and has treated upon similar lines the great family of Arden, with which . . . Shakespeare claimed a kinship the exact nature of which remains after all rather indefinite."—*Athenaeum*, 1901.

## NAME.

**Edwards, W. H.** Shaksper not Shakespeare. 1900.

**Elze, F. K.** Orthography of Shakespeare's name. (*In his Essays on Shakespeare.* 1874.)

**Halliwell-Phillipps, J. O.** New lamps or old? a few words respecting the name of our national dramatist. 1880. (*With his Which shall it be?* 1879.) Ref.

**Hanley, J. L.** Name of William Shakespeare. 1906.

"Accept my hearty thanks for your book . . . which I have read with much interest and edification. It is complete and exhaustive and ought to be the 'final word' on the subject."—*Dr. Wm. J. Rolfe.*

**Ingleby, C. M.** Shakespeare, the man and the book. v. 1. 1877.

*Contents:* Spelling of the surname; Meaning of the surname; Shakespeare's traditional birthday; Authorship of works attributed to Shakespeare; Portraiture of Shakespeare; Matters personal to Shakespeare.

## PORTRAITS.

**Booth, W. S.** Droeshout portrait of William Shakespeare; an experiment in identification. 1911. Ref.

In 31 portraits of Shakespeare and Bacon the author claims to prove that Bacon and Shakespeare are the same person.

**Eaton, S.** Shakespeare rare print collection. [Connoisseur ed.] 1900. 12 pts. in 1 folio. Ref.

**Encyclopaedia Britannica.** 11th ed. 1910-11. v. 24. Ref. 030

The most readily accessible information concerning Shakespeare's portraits is the article by M. H. Spielman, v. 24, p. 787-793.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Hartman, S.** Shakespeare in art. 1901. Bibliography: p. 355-358.

*Contents:* The Shakespearean portraits; The Shakespearean illustrators; The painters of the historical dramas; The painters of the comedies; The painters of the tragedies; Shakespeare in sculpture; Portraits of actors in Shakespearean parts.

**Ingleby, C. M.** Shakespeare, the man and the book. v. 1. 1877.

*Contents:* Spelling of the surname; Meaning of the surname; Shakespeare's traditional birthday; Authorship of works attributed to Shakespeare; Portraiture of Shakespeare; Matters personal to Shakespeare.



—Shakespeare's bones; the proposal to disinter them, considered in relation to their possible bearing on his portraiture. 1883.

**Kay, T.** The story of the "Grafton" portrait of William Shakespeare "aetatis svae 24, 1588", with an account of the sack and destruction of the manor house of Grafton Regis by the Parliamentary forces on Christmas eve, 1643. 1914.

**Page, W.** Study of Shakespeare's portraits. 1876. **Ref.**

The author, also a sculptor, wrote this volume to illustrate his life-size bust of Shakespeare, naming his authorities and credentials.

**Shakespeare's portraits.** (*In Autographic mirror.* [1864.] v. 1.) **Ref. 091**

**Winsor, J., ed.** Was Shakespeare Shapleigh? 1897.

[A clever deception] suggested by the controversy waged on the Kesselstadt death-mask which some critics believed to be Shakespeare's own counterfeit presentment taken from his face as he lay dead at Stratford. The whole thing is capitally done, and though not written "with intent to deceive" has misled some cultivated people. The first half of it appeared in *The Atlantic* for May, 1887.—*Critic, new ser. v. 8.* 1887.

**Wislicenus, P.** Shakespeare's Totenmaske. [1910.] **Ref.**

An attempt to prove the genuineness of Shakespeare's death mask in Darmstadt, Germany. Incidentally the author repudiates the Baconian theory.—*M. D.*

## KNOWLEDGE.

**Collins, J. C.** Studies in Shakespeare. 1904.

The essays treat of Shakespeare's learning and sources of knowledge.

**Farmer, R.** Essay on the learning of Shakspeare. 1767.

**Greenwood, G. G.** Is there a Shakespeare problem? 1916.

Gives new light on Shakespeare's learning.

**Lee, S. L.** Shakespeare and the Italian renaissance. (The British academy. The Annual Shakespeare lecture. 1915.)

## THE BIBLE.

**Bullock, C.** Shakspeare's debt to the Bible. n. d.

**Burgess, W.** Bible in Shakespeare. [c1903.]

Calls for hearty commendation; certainly valuable, and will serve the purposes of the student better than any that has preceded it.—*The Interior.*

**Carter, T.** Shakespeare and Holy Scripture, with the version he used. 1905.

The author attempts to show how far the English Bible influenced the thought and vocabulary of Shakespeare. The Shakespeare quotation is followed by the parallel biblical verse.

**Rees, J.** Shakespeare and the Bible; to which is added Prayers on the stage. 1876.

**Wordsworth, C.** Shakespeare's knowledge and use of the Bible. 3d ed. 1880.

## CLASSICS.

**Stapfer, P.** Shakespeare and classical antiquity; tr. fr. the Fr. by E. J. Carey. 1880.

## FOLKLORE AND MYTHOLOGY.

**Bell, W.** Shakespeare's Puck and his folklore. 1852. 3 v.

**Dyer, T. F. T.** Folklore of Shakespeare. 1884.

Explains the references made by Shakespeare to the popular beliefs of his time on such subjects as fairies, ghosts, witches, the virtues of jewels or herbs, and also to the habits and customs of the nation in respect to marriage, burial, holidays, dances, etc.—*Pittsburgh Carnegie Library. Classified catalogue.*

**Halliwell-Phillipps, J. O.** Illustrations of the fairy mythology of A midsummer night's dream. (*In Shakespeare Soc. Pub.* 1845. v. 1.)

—Illustrations of the fairy mythology of Shakespeare. 1853. (Shakespeare Soc. Pub.)

**Hazlitt, W. C.** Fairy tales, legends and romances illustrating Shakespeare and other English writers [with] two preliminary dissertations by J. Ritson. 1875. **398**

**Tschischwitz, B.** Nachklänge germanischer Mythe in den Werken Shakspeare's. (*In his Shakspeare-Forschungen.* 1868.)

**Nutt, A. T.** Fairy mythology of Shakespeare. 1900. (Popular studies in mythology, romance and folklore. 6.) **15**

## LAW.

**Allen, C.** Notes on the Bacon-Shakespeare question. 1900.

Bibliography: p. VII-VIII.

A sensible account of Shakespeare's use of legal terminology.—*Sidney Lee in A Shakespeare reference library.*

Judge Allen of the Supreme Court of Massachusetts has shown that the legal allusions employed by Shakespeare are equally common in contemporary dramatists and that Shakespeare instead of being uniformly accurate in these matters, as some have assumed, is often guilty of mistakes which a lawyer or a student of law would never make. This may be regarded as the final word on the question of the supposed legal attainments of Shakespeare.—*New Internat. Cyc.*

**Campbell, J. C.** Shakespeare's legal acquirements considered. 1859.

**Devecmon, W. C.** *In re* Shakespeare's "legal acquirements." 1899. (Shakespeare society of N. Y. Pub. no. 12.)

*Contents:* Shakespeare not necessarily a lawyer because he used legal terminology; How Shakespeare has been made a lawyer; Some later converts to the Shakespeare-lawyer doctrine; An English Queen's counsel's remarkable opinion; Some of Shakespeare's errors in legal terminology.

**Phelps, C. E.** Falstaff and equity; an interpretation. 1901.

A book about the humor and legal knowledge of Shakespeare. It is based on Falstaff's remark, "There's no equity stirring," interpreted with legal acumen and much knowledge of Shakespearean criticism. Author is (1901) a judge on the Baltimore supreme bench.—*Pittsburgh Carnegie Library. Catalogue 1st. ser. 1895-1902.*



**White, E. J.** Commentaries on the law in Shakespeare; w. explanations of the legal terms used in the plays, poems and sonnets, and discussions of the criminal types presented. 1911. **Ref.**

**Wilkes, G.** Shakespeare, fr. an American point of view, his religious faith, and his knowledge of law, w. the Baconian theory considered. 1877.

#### MEDICINE.

**Bucknill, J. C.** Medical knowledge of Shakespeare. 1860.

#### NATURAL HISTORY.

**Ellacombe, H. N.** Plant-lore and garden-craft of Shakespeare. [Pref. 1896.]

Author quotes every passage in which Shakespeare mentions a tree, plant or flower, gives a few short quotations from contemporary authors, identifies the plant with its modern representative, and often gives interesting bits of information about its history or its modern cultivation. No one could be better fitted for this work than Canon Ellacombe, a learned and practical gardener, and a student of the old poets. There are many illustrations of flowers and of places associated with Shakespeare.—*Pittsburgh Carnegie Library. Classified catalogue. 1st ser., 1895-1902.*

**Harting, J. E.** Birds of Shakespeare. 1871.

Collects and arranges Shakespeare's numerous allusions to birds. Includes by way of introduction a sketch of his general knowledge of natural history.—*Pittsburgh Carnegie Library. Classified catalogue. 2d ser., 1902-1907.*

**Shakespearean garden.** (*In Mo. Botanical Garden. Bull. v. 4, no. 2. Feb. 1916.*)

The frontispiece is a photogravure of the bronze statue of Shakespeare in Tower Grove Park, St. Louis. An Elizabethan garden will be shown in Shaw's Garden during the last week in April. A list of the trees, shrubs, vines and flowers used is appended to the description.

**Whall, W. B.** Shakespeare's sea terms explained. 1910.

#### PSYCHOLOGY.

**Bucknill, J. C.** Psychology of Shakespeare. 1859.

The second ed. published under the title "Mad folk of Shakespeare."

Author was an English physician, a specialist in the treatment of insanity.—*Pittsburgh Carnegie Library. Classified catalogue. 2d ser., 1902-1907.*

**Peers, E. A.** Elizabethan drama and its mad folk. 1914. **822.09**

**Stoll, E. E.** Criminals in Shakespeare and science. n. imp.

**Tuerck, H.** Man of genius. 1914. **151**  
*Translation of Der geniale Mensch.*

Contains a chapter on Shakespeare's conception of the nature of genius in Hamlet.

The study of Hamlet is a masterpiece. Even he who does not at once accept every statement must be delighted with the psychological insight of the author and must simply admit that Tuerck's Hamlet interpretation need not fear a comparison with those of Goethe and Werder.—*Prof. Dr. Chr. Muff in Neue Preussische (Kreuz) Zeitung.*

**Weygandt, W.** Abnorme Charaktere in der dramatischen Literatur; Shakespeare, Goethe, Ibsen, G. Hauptmann. 1910. **808.2**

#### SPORTS.

**Madden, D. H.** Diary of Master William Silence; a study of S. and of Elizabethan sport. 1897.

A volume treating with admirable common sense and learning many aspects of Shakespeare's work, in addition to his familiarity with field sports.—*Sidney Lee in A Shakespeare reference library.*

#### PERSONALITY.

**Shakespeare's will** (facsimile.) (*In Autographic mirror. [1864.] v. 1.*) **Ref. 091**

**Will.** (*In Shakespeare, W. Works; ed. by A. Dyce. v. 1. 1875.*)

**Bartol, C. A.** Personality of Shakespeare. (*In his Principles and portraits. 1880.*) **814**

**Bradley, A. C.** Shakespeare the man. (*In his Oxford lectures on poetry. 1909.*) **809.1**

**Claretie, J.** Shakespeare and Molière. (*In Modern eloquence. v. 4. p. 229-251.*) **808.5**

Delivered at the Lyceum theatre, London, 1899. Contrasts the radically different psychology of the two geniuses.

**Coleridge, H.** Shakespeare a Tory and a gentleman. (*In his Essays and marginalia. 1851.*) **824**

**Drake, N.** Memorials of Shakspeare; or, Sketches of his character and genius, by various writers, w. notes. 1828.

**Heraud, J. A.** Shakspeare; his inner life. 1865.

**Landor, W. S.** Citation and examination of Wm. Shakespeare touching deer-stealing. (*In Landor, W. S. Works. v. 2. 1876.*) **828**

**Masson, D.** Shakespeare and Goethe. 1874. (*In his Three devils; Luther's, Milton's, and Goethe's. 1874.*) **824**

Author points out how Shakespeare's genius influenced and directed the genius of Goethe.

**Masson, D.** Shakespeare personally; ed. and arr. by R. Masson. 1914.

The best part of these lectures, to our mind, is the development of the theme that certain ideas are so frequently or so vividly insisted on in the plays that they must be regarded as an essential part of Shakespeare's philosophy.—*Ath.*

**Maudsley, H.** Heredity, variation and genius; w. essay on Shakspeare. 1908. **136.3**

**Minto, W.** William Shakespeare. (*In Minto, W. Characteristics of English poets. 1874.*) **821.09**

**Mitchell, D. G.** English lands, letters and kings. 1889-97. v. 2. **Ref. 820.9**

Contains a short biography, and the account of his family relations, life in London, work and reputation, and his thrift and closing years.

**Stephen, Sir L.** Shakespeare as a man. (*In his Studies of a biographer. 1902-04. v. 4.*) **928**

**Smith, G.** Shakespeare, the man; an attempt to find traces of the dramatist's character in his dramas. 1900. **97b**



**Stubbs, C. W.** Shakespeare as a prophet. (*In Modern eloquence.* v. 9.) 808.5

Address by the very Reverend C. W. Stubbs, D. D., Dean of Ely Cathedral, England, 1894-1906, delivered in New York, Nov. 1899, during his American lecture tour through the season, 1899-1900.

**Waters, R.** William Shakespeare portrayed by himself. [c1888.]

**Yeatman, J. P.** Gentle Shakspeare. n. d. S. S.

Some of the chapters:—Youthful indiscretions; Scholarship; Early history of the family; Stratford-on-Avon; The will; Arden family; The sonnets.

## PHILOSOPHY AND RELIGION.

**Ainger, A.** Ethical element in Shakespeare. (*In his Lectures and essays.* 1905. v. 1.) 824

**Birch, W. J.** Inquiry into the philosophy and religion of Shakspeare. 1848.

**Bowden, H. S.** Religion of Shakespeare, chiefly fr. the writings of the late Mr. Richard Simpson. 1899.

**Collins, J. C.** Religion of Shakespeare. (*In his Ephemera critica.* 1902.) 804

**Moulton, R. G.** Moral system of Shakespeare. 1903.

**Palmer, G. H.** Intimations of immortality in Shakspeare. 1912.

An illuminating presentation of the suggestive theory that the unifying element throughout the sonnets of Shakespeare is the problem of immortality. Dividing them into three groups, the author considers each expressive of one definite type of eternal life.—natural, ideal, spiritual—and he clearly develops this thought by analyzing and interpreting quoted examples. Of decided significance to Shakespearean students.—*A. L. A. Bkl.*

**Robertson, J. M.** Montaigne and Shakespeare. 1909.

A comparison of Montaigne's philosophic views with those of Shakespeare. The parallelism is sometimes exaggerated by the author.—*Sidney Lee in A Shakespeare reference library.*

**Santayana, G.** Absence of religion in Shakespeare. (*In his Interpretations of poetry and religion.* 1900.) 814

**Stubbs, C. W.** Religion in Shakespeare. (*In his Christ of English poetry.* 1906.) 821.09

**Wilkes, G.** Shakespeare fr. an American point of view; his religious faith, and his knowledge of the law, w. the Baconian theory considered. 1877.

## ENVIRONMENT.

### CONTEMPORARY ENGLAND.

**Awdelay, J.** Fraternitye of vacabondes; as wel of ruffling vacabondes, as of beggerly, of women as of men, of gyrles as of boyes, with their proper names and qualities; w. a description of the crafty company of cousoners and shifters; whereunto also is adioyned, The xxv orders of knaues, otherwyse called A quartern of knaues. Confirmed for euer by Cocke Lorell. 1575. (*In New Shakspeare Soc. Pubs.* ser. 6, no. 7.)

**Byington, E. H.** Shakespeare and the Puritans. (*In his The Puritan as a colonist.* 1899.) 974.4

**Dekker, T.** How a young gallant should behave himselfe in a play-house; reprinted fr. the Gull's horne-book. (*In True historie of the knight of the burning pestle.* 1903.) 822.09

—Seven deadly sins of London, 1606. (*In Arber, E., ed. Eng. scholar's library.* no. 7. 1879.) S. S. 820.8

**Einstein, L.** Italian renaissance in England. 1907. (*Columbia Univ. studies in comparative literature.*) 914.2

An interesting and scholarly monograph upon the English renaissance during the 15th and 16th centuries, describing the influence of Italy upon English scholarship, court life, political ideas and poetry, Italian churchmen, artists and travellers in England, English travels in Italy, and Anglo-Italian commerce.—*Ath.*

**Goadby, E.** England of Shakespeare. n. d.

*Contents:* Appearance of the country; Trade and commerce; Maritime development; Army and navy; Religion and education; Science and superstition; The court—Elizabeth and James I; Shakespeare's London; The drama; Literature of the period.

**Harrison, W.** Elizabethan England; ed. by L. Withington; w. introd. by F. J. Furnivall. n. d. (*Scott library.*) 914.2

*Contents:* Of degrees of people in the Commonwealth of England; Of cities and towns in England; Of gardens and orchards; Of fairs and markets; Of the laws of England since her first inhabitation; Of the ancient and present state of the church of England; Of the food and diet of the English; Of our apparel and attire; Of the manner of building and furniture of our house; Of provision made for the poor; Of sundry minerals and metals; Of cattle kept for profit; Of wild and tame fowls; Of savage beasts and vermin; Of our English dogs and their qualities; Of fish usually taken upon our coasts; Of quarries of stone for building; Of woods and marshes; Of parks and warrens; Of palaces belonging to the prince; Of armour and munition; Of the navy of England; Of sundry kinds of punishment appointed for offenders; Of universities.

**Guizot, F. P. G.** Shakespeare and his times. 1852.

**Harman, T.** A Caueat or warening for commen cursetors vulgarely called vagabones, set forth for the utilite and proffyt of his naturall cuntry; aug. and inl. by the author. 1567. (*In New Shakspeare Soc. Pubs.* ser. 6, no. 7.)

**Harrison, W.** Description of England in Shakspeare's youth; ed. by F. J. Furnivall. pt. 1-3. 1877-81. 3 v. (*In New Shakspeare Soc. Publications.* ser. 6, no. 1, 5, 8.)

This volume contains a variety of interesting matter bearing on English life and customs at the close of the sixteenth and beginning of the seventeenth centuries.—*Sidney Lee in A Shakespeare reference library.*

**Jusserand, J. J.** Age of Elizabeth. n. d. (*In his Literary history of the English people.* v. 1. n. d.) 820.9

Some of the titles: Main characteristics of the period; Religious question; Maritime and commercial expansion; Continental traveling; English land.

**Morley, H.** Shakespeare and his time; under Elizabeth. (*In his English writers.* 1887-1904. v. 10.) 820.9



**Phipson, E.** Animal lore of Shakespeare's time, including quadrupeds, birds, reptiles, fish and insects. 1883.

The author shows how slight was the scientific knowledge of the animal world in Shakespeare's time and how the absurd theories and statements advanced by ancient authorities were still current in the age of Elizabeth.

**Rolfe, W. J.** Shakespeare the boy; w. sketches of the home and school life, the games and sports, the manners, customs, and folk-lore of the time. 1896.

Helpful to a better understanding of many allusions in Shakespeare's works.—*A. L. A. Catalog.*

**Stafford, W.** Compendious or brief examination of certayne ordinary complaints, 1851; introd. by F. D. Matthew; ed. by F. J. Furnivall. 1876. (*In New Shakspeare Soc. Pub. ser. 6. no. 3.*)

**Stephenson, H. T.** Elizabethan people. 1910. 914.2

An entertaining account of how the Elizabethans lived and what they thought about things in general, which will help to set the scenes of Shakespeare before the modern audience in a new and a more consistent light.

**Stopes, Mrs. C. C.** Shakespeare's environment. 1914.

**Stowe, A. R. M.** English grammar schools in the reign of Queen Elizabeth. 1908. (Columbia Univ. contributions to education.) 370

**Stubbes, P.** Anatomy of the abuses in England in Shakspeare's youth, 1583; ed. by F. J. Furnivall. 1877-82. 3 v. (*In New Shakspeare Soc. Publications. ser. 6, no. 4, 6, 12.*)

**Thornbury, G. W.** Shakspeare's England. 1856. 2 v.

*Contents:* v. 1. Streets of old London; Mansions and palaces; A day's amusement; Laws of the duelle; Serving men and gentlewomen; The kitchen and the buttery still room; Elizabethan diet; Dress; Cheats, thieves and beggars; Hunting and hawking. v. 2. The theatre; Alchemy; Witchcraft; Wapping in 1588; Elizabethan country life; Revels and progresses; Education and miscellanea.

**Warner, C. D.** People for whom Shakespeare wrote. 1897. 942.05

An entertaining discussion of the intimate social life of the Elizabethans.

**Winter, W.** Shakespeare's England. New ed. 1893. 914.2

An account of the author's rambles in the regions associated with the name of Shakespeare. It depicts not the England of fact, but the England created by the spirit of the genius Shakespeare.

Some of the chapters: First view of Stratford-on-Avon; Shakespeare's home; Haunt of Edmond Kean; Shrines of Warwickshire.

#### STRATFORD-ON-AVON.

**Beecher, H. W.** A Sabbath at Stratford-on-Avon. (*In his Star papers.* 1855.) 814

**Bloom, J. H.** Shakespeare's church; otherwise the collegiate church of the Holy Trinity of Stratford-upon-Avon; an architectural and ecclesiastical history of the fabric and its ornaments. [Pref. 1902.] 726

**Bradley, A. G.** Avon and Shakespeare's country. 1910. 914.2

**Chevalier, W. A.** Tribute to the Shakespeare memorial at Stratford-on-Avon; outlines of a scheme for reforming the stage. n. d. 792

**H., L., and L., M.** Old sanctuary [Shakespeare's resting place.] n. d.

**Halliwell-Phillipps, J. O.** An historical account of the New Place, Stratford-upon-Avon, the last residence of Shakespeare. 1864. Ref.

—Stratford records and the Shakespeare autotypes; a brief review of singular delusions that are current at Stratford-on-Avon. 3d ed. 1884-1885.

**Howells, W. D.** Seen and unseen of Stratford-on-Avon; a fantasy. 1914. 69b

It is a delicious fantasy, and Mark Twain himself could not have given it a droller realism. Mr. Howells mingles fact with fancy. Not all their remarks are intended merely to amuse the reader; there is a definite purpose back of Mr. Howells' excellent fooling. He succeeds not in destroying the Baconian heresy, but in making it appear, more than ever, an absurd and negligible thing, and he succeeds—a higher achievement—in accomplishing what a certain brilliant English journalist has long and vainly attempted; he makes the mysterious dramaturge step from the obscuring clouds of time and show himself in the likeness of mankind.—*Joyce Kilmer. N. Y. Times.*

**Hubbard, E.** Little journeys to the homes of good men and great. [1907.] v. 1. 928

**Jaggard, W.** Stratford-upon-Avon from a student's standpoint. [1914.] Ref.

**Lee, Sir S. L.** Stratford-on-Avon fr. the earliest times to the death of Shakespeare. New ed. 1904. 942.4

**Shelley, H. C.** Shakespeare and Stratford. [1913.]

Mr. Shelley rarely refers to the authors from whom he borrows, never gives any references, and provides no index; so his book can hardly be treated as a work for a scholar. Yet as showing the varied interests which centre in the little town, and the points over which discussion is waged concerning the poet's surroundings, it can be commended as a pleasant companion for Stratford visitors, and a pretty remembrance of their visit.—*Ath.*

**Tearle, C.** Rambles with an American. 1910. 914.2

**Ward, H. S., and C. W. (B.)** Shakespeare's town and times. [1896.] 97b

A description of Stratford-on-Avon today, Shakespeare's ancestors, Shakespeare's childhood and boyhood, departure for London, manhood and the close of life, with profuse photographic illustration of Stratford today, make up the volume.

**Wilson, G. W. & Co.** Photographs of Stratford-on-Avon. n. d. Ref. 914.2

**Winter, W.** Gray days and gold in England and Scotland. 1894. 914.2

Some of the chapters:—Shakespeare's town; Shakespeare relics at Worcester; Up and down the Avon; Rambles in Arden; Stratford fountain.

—Shakespeare's church.—A Stratford chronicle. (*In his Old shrines and ivy.* 1906.) 914.2

**Wise, J. R.** Shakspeare, his birthplace, and its neighbourhood. 1861.

**Yeats, W. B.** At Stratford-on-Avon. (*In his Ideas of good and evil.* 1903.) 824



## LONDON.

**Boynton, P. H.** Shakespeare's London. (*In his London in English literature.* [c1913.]) **914.21**

**Ordish, T. F.** Shakespeare's London. 1897.

A useful study of Shakespeare's London environment; does for the manhood of Shakespeare what W. J. Rolfe's Shakespeare the boy does for his boyhood.—*Spec.*

Treats chiefly of the relation of London to the plays. The last chapter is on Shakespeare's London haunts.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Rickett, A. C.** London of Shakespeare. (*In his London life of yesterday.* 1909.) **942.1**

**Stephenson, H. T.** Shakespeare's London. 1906. **914.21**

**Stow, J.** Two London chronicles, ed. by C. L. Kingsford. 1910. (Camden Soc. Pub. Ser. 3, no. 18.) **Ref. 942**

A record of public events in London, 1523-1564. Apart from its contents this Chronicle has a certain interest as illustrating how long the practice of keeping written records in the form of civic annals persisted with London citizens.—*Pref.*

## ELIZABETHAN STAGE.

**Albright, V. E.** Shaksperian stage. 1909. (Columbia Univ. studies in English.) **792**

Critical bibliography: p. 163-167.

List of plays: p. 168-182.

Scholarly study and investigation of the structure of a typical stage and of the general method of play production in the Elizabethan period. The material has been gathered from contemporary statements and records bearing on the stage, from drawings of interiors of Elizabethan theaters and from a critical survey of Elizabethan and pre-Elizabethan dramas.—*A. L. A. Bkl.*

**Baker, H. B.** London stage; its history and traditions from 1576 to 1888. 1889. 2 v. **792**

**Bradley, A. C.** Shakespeare's theatre and audience. (*In his Oxford lectures on poetry.* 1909.) **908.1**

**Child, H.** Elizabethan theatre. (*In Cambridge history of English literature.* v. 6, pt. 2. 1910.) **820.9**

**Fleay, F. G.** Biographical chronicle of the English drama, 1559-1642. 1891. **Ref. 822**

List of authors chronologically arranged under their companies. p. 403.

**Gildersleeve, V. C.** Government regulation of the Elizabethan drama. 1908. **Ref. 822.09**

**Gilliland, T.** Dramatic mirror; cont. the history of the stage fr. the earliest period to [1807]; incl. [an] acct. of the dramatic writers fr. 1660; and performers fr. the days of Shakespeare to 1807; and a history of the country theatres in England, Ireland and Scotland. 1808. 2 v. **S. S. 792**

**Lawrence, W. J.** Elizabethan playhouse, and other studies. 1912. **792**

*Contents:* The evolution and influence of the Elizabethan playhouse; The situation of the lords' room; Title and locality boards on the pre-restoration stage; Music and song in the Elizabethan theatre; The mounting of the Carolan masques; The story of a peculiar stage curtain; Early French players in England; Proscenium doors; An

Elizabethan heritage; Did Thomas Shadwell write an opera on The tempest? Who wrote the famous Macbeth music? New facts about Blackfriars; Monsieur Feuillerat's discoveries; Bibliography (p. [245]-256.)

**Mantzius, K.** History of theatrical art in ancient and modern times; w. introd. by W. Archer; tr. by L. von Cossel. 1903-09. v. 3. **S. S. 809.2**

The Shakespearean period in England:—The history of the theatres; The Theatre; The curtain; Blackfriars'; Newington Butts; The Rose; The Fortune; The Globe and the New Globe and others. General theatrical conditions and the histrionic art are given in minute detail. An authority on the subject.

**Ordish, T. F.** Early London theatres; in the fields. 1899. (Antiquary's lib.) **Ref. 792**

**Schelling, F. E.** Elizabethan drama, 1558-1642. 1908. 2 v. **S. S. 822.09**

The standard authority.

**Wallace, C. W.** Children of the chapel at Blackfriars, 1597-1603, introductory to The children of the revels, their origin, course and influences, a history based upon original records, documents and plays, being a contribution to knowledge of the stage and drama of Shakespeare's time. 1908. **792**

—Evolution of the English drama up to Shakespeare; w. a hist. of the first Blackfriars theatre; a survey based upon original records. 1912. (Deutsche Shakespeare-Gesellschaft. Schriften. v. 4.) **822.09**

Scholarly and scientific. Gathers together all reliable historical data concerning the drama and the conditions under which it flourished.

The results should enable students hereafter to make a sounder study of the drama than hitherto has been possible.—*Introd.*

**Wright, J.** Historia histrionica; an historical account of the English stage, showing the ancient use, improvement and perfection of dramattick representations. 1699. (*In Cibber, C. An apology for the life of C.* 1889. v. 1.) **S. S. 97b**

## FAMOUS CONTEMPORARIES.

**Addleshaw, P.** Sir Philip Sidney. 1909. **97b**

**Boas, Mrs. F.** In Shakespeare's England. 1904. **942.05**

*Contents:* Queen Elizabeth; Country life; Sir Thomas Gresham and the merchant life of London; Schools and universities; Archbishop Parker; The Jesuits and the Independents; Francis Bacon; Sir Philip Sidney; Sir Walter Raleigh; Elizabethan seamen; Armada; Lord Howard and Essex; Lord Burghley; Robert Cecil, and Sir Francis Walsingham; Spenser; Marlowe; Shakspeare.

**Coleridge, H.** Shakespeare and his contemporaries. (*In his Essays and marginalia.* 1851. v. 1.) **824**

**Egan, M. F.** Greatest of Shakespeare's contemporaries [Calderon.] (*In his Ghost in Hamlet.* 1906.)

**Froude, J. A.** English seamen in the sixteenth century. 1903. **942.05**

**Hutton, W. H.** Sir Thomas More. 2d ed. 1900. **97b**



**Jusserand, J. A. A. J.** The predecessors of Shakespeare—Contemporaries and successors of Shakespeare. (*In his Literary hist. of the Eng. people.* Bk. 5, chap. 5, 8.) 820.9

**Lee, Sir S. L.** Great Englishmen of the sixteenth century. 1904. 920

Chapters on The spirit of the sixteenth century; Sir Thomas More; Sir Philip Sidney; Sir Walter Raleigh; Edmund Spenser; Sir Francis Bacon; Shakespeare's career; Foreign influences on Shakespeare.

**Nichol, J.** Francis Bacon, his life and philosophy. 1888-89. 2 v. 97b

**Ober, F. A.** Sir Walter Raleigh. 1909. (Heroes of American history.) 97b

**Strickland, A.** Lives of the queens of England. 1893. v. 4. Queen Elizabeth. 923.1

**Tegg, W.** Shakespeare and his contemporaries; w. plots of his plays, theatres and actors. 1879.

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**Bacon, F.** Works; ed. by B. Montague. New ed. 1854. 3 v. 2

**Beaumont, F., and Fletcher, J.** Beaumont and Fletcher; ed. by F. E. Schelling. [c1912.] (Masterpieces of the Eng. drama.) 822

*Contents:* Maid's tragedy; Philaster, or Love lies a bleeding; The faithful shepherdess; Bonduca; Notes; Glossary.

**Congreve, W.** William Congreve; w. introd. by W. Archer. [c1912.] (Masterpieces of the Eng. drama.) 822

*Contents:* The doub'e dealer; Love for love; The way of the world; The mourning bride; Notes; Glossary.

**Elizabethan drama.** [c1910.] 2 v. (Harvard classics; ed. by C. W. Eliot. v. 46-47.) Ref. 808.8

Plays of Marlowe, Shakespeare, Dekker, Jonson, Beaumont and Fletcher; Webster; Massinger.

**Fansler, H. E.** Evolution of technic in Elizabethan tragedy. [c1914.] 822.09

A few chapters are devoted to the technique of the plays immediately preceding Shakespeare.

**Greene, R.** Plays and poems; w. introd. and notes, by J. C. Collins. n. d. 2 v. 822

**Heywood, T.** An apology for actors; fr. the ed. of 1612. (*In Shakespeare Soc. Pubs.* 1841. v. 1.)

**Jonson, B.** Works; w. a biog. memoir by W. Gifford. 1857. 822

—Ben Jonson; w. introd. by E. Rhys. [c1915.] (Masterpieces of the Eng. drama.) 822

*Contents:* Every man in his humour; Volpone, or The fox; Epicoene, or The silent woman; The alchemist; Notes; Glossary.

—Hue and cry after Cupid. 1875. (*In his Works.* v. 7. 1875.) 822

—1879. (*In Arber, E., ed. Eng. garner.* v. 2. 1879.) S. S. 820.8

**Evans, H. A.** English masques. 1897. 822.09

The masques of Ben Jonson, Samuel Daniel, Francis Beaumont and others are collected here with an introductory history and criticisms.

**Hazlitt, W.** Lectures on dramatic literature of the age of Elizabeth. 1840. 822.09

Hazlitt offers one of the best examples of personal criticism as contrasted with scientific criticism. He is more interested in the significance of the drama and its characters than in the form.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Lee, Sir S. L.** Elizabethan sonnets, newly arr. and indexed. 1904. 2 v. (Arber, E. English garner.) 821.08

**Lowell, J. R.** Old English dramatists. 1894. 822.09

Critical studies of Marlowe, Webster, Chapman, Beaumont and Fletcher, Massinger and Ford.

**Lyly, J.** Complete works; ed. by W. N. Bond. 1902. S. S. 822

**Manly, J. M.** Specimens of the pre-Shaksperian drama, w. an introd., notes and a glossary. 1897. 2 v. 822.1

**Marlowe, C.** Christopher Marlowe; w. introd. by W. L. Phelps. [c1912.] (Masterpieces of the Eng. drama.) 822

*Contents:* Tamburlaine the Great, pt. 1-2; Tragical history of Doctor Faustus; Jew of Malta; Edward the second; Notes; Glossary.

**Marriage of wit and wisdom; an interlude; added, illus. of Shakespeare and the early Eng. drama; ed. by J. O. Halliwell. (*In Shakespeare Soc. Pub.* 1846.)**

**Massinger, P.** Plays, w. notes by W. Gifford. 1813. 4 v. 822

—Philip Massinger; ed. by L. A. Sherman. [c1912.] (Masterpieces of the Eng. drama.) 822

*Contents:* The Roman actor; Maid of honour; New way to pay old debts; Believe as you list; Notes; Glossary.

**Middleton, T.** Thomas Middleton; ed. by M. W. Sampson. [c1915.] (Masterpieces of the Eng. drama.) 822

*Contents:* Michaelmas term; Trick to catch the old one; A fair quarrel; The changeling; Notes; glossary.

**Peele, G.** Old wives' tale. [c1911.] (*In Neilson, W. A., ed. The chief Elizabethan dramatists.* [c1911.]) 822

—1912. (*In Gayley, C. M., ed. Representative English comedies.* 1912.) 822

**Schelling, F. E.** Book of Elizabethan lyrics. 1903. (Athenaeum press ser.) 821.08

Arranged nearly chronologically. Introduction on general nature of Elizabethan lyric, briefly treating sources of the selections, questions of text and authorship.

—Book of seventeenth century lyrics. 1899. (Athenaeum press ser.) 821.08

In all respects, selection, editorship, commentary and annotation, very near perfection.



—Queen's progress; and other Elizabethan sketches. 1904. 824

*Contents:* Queen's progress; An Elizabethan will; Thomas Stucley, gentleman adventurer; An old-time friendship; "An aery of children, little eyases"; A groats-worth of wit; Plays in the making; When music and sweet poetry agree; Thalia in Oxford; A journey to the North.

Sidney, P. Complete poems; w. introd. and notes by O. B. Grosart. 1877. 3 v. 821

—An apologie for poetrie, 1595. 1868.  
(Arber's English reprints. no. 4, v. 2.)  
S. S. 820.8

Smith, G. G. Elizabethan critical essays. 1904. 2 v. 824

An attempt to recover, primarily in the words of the Elizabethans themselves what then passed for critical opinions in literary circles.—*Preface.*

Spingarn, J. E. Critical essays of the seventeenth century. 1908-09. 824

The aim is to collect all the material (save the writings of Dryden) necessary for a thorough study of the development of English criticism in the 17th century, and to make this development more intelligible by annotation and comment. The collection begins where Prof. G. Smith's Elizabethan critical essays left off.—*Pref.*

Thayer, W. R. Best Elizabethan plays. [c1890.] 822

Bibliography; p. 20.

*Contents:* Marlowe, C. Jew of Malta; Jonson, B. Alchemist; Beaumont, F., and Fletcher, J. Philaster; Shakespeare, W., and Fletcher, J. Two noble kinsmen; Webster, J. Duchess of Malfi.

True historie of the knyght of the burning pestle, full of mirthe & delight, by Beaumont and Fletcher; first plaid about the year of our Lord 1610; booke of the play as presented by the English Club of Stanford Univ., inc. a discourse on seeing an Elizabethan play, the words & musick of manie pleasant songes as sung in the play, and How a young gallant should behave himselfe in a playhouse, by T. Dekker. 1903. 822.09

Webster, J., and Tourneur, C. Webster and Tourneur; w. introd. by A. H. Thorndike. [c1912.] (Masterpieces of the Eng. drama.) 822

*Contents:* White devil, or Vittoria Corombona; The duchess of Malfi; Appius and Virginia; The revenger's tragedy; Notes; Glossary.

Young, W. T. Anthology of the poetry of the age of Shakespeare. 1910. (Cambridge anthologies.) 821.08

## NOVELS, PLAYS, POEMS.

Adams, O. F. Shakespearean fantasy. (*With his A motley jest.* 1909.)

Aldrich, T. B. Marjorie Daw; and other stories. 1890. 69b

"A midnight fantasy", one of the stories, turns on a visit of Hamlet to Verona, a meeting with Juliet, and—results.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Bennett, J. Master Skylark; a story of Shakespeare's time. 1908. 70

An interesting story for boys about a Stratford lad who goes to London in the train of a company of players and A befriended there by Shakespeare.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Black, W. Judith Shakespeare; her love affairs and other adventures. [c1884.] 69b

This is the story of the loves of Shakespeare's daughter, which involves the manuscript of *As you like it*.

Chancellor, Mrs. L. B. Players of London; a tale of an Elizabethan smart set. [c1909.] 69b

The plot concerns the first presentation of Romeo and Juliet, and the first appearance of a woman on the stage. Philip Condell, who was to have played the part of Juliet, is taken ill and his twin sister Phyllis, to serve him, disguises herself and goes to take his place. Shakespeare discovers her secret and while protecting her falls in love with her. She returns his love, but later learns of Mistress Anne. Philip on recovering denounces his sister, but her Puritan lover, Revelation Revell, comes forward as her champion.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Clarke, Mrs. M. Y. (N.) Girlhood of Shakespeare's heroines. 1893. 69b

Couch, A. T. Q. Shakespeare's Christmas, and other stories. 1905. 69b

A picture of the wild life of the Bankside in Shakespeare's time. Introduces the poet, his father, and some of the players and authors.—*H. H. B. Meyer in A brief bibliography to Shakespeare.*

Drake, N. Montchensey, a tale of the days of Shakspeare. (*In his Noontide leisure.* 1824.) 824

Frank, M. M. Fairies plea [adapted fr. Thomas Hood's Plea of the midsummer fairies.] 1915. (*In her Short plays about famous authors.* 1915.) 793.1

Garnett, R. William Shakespeare, pedagogue and poacher; a drama. 1905. 822

Scene is at Stratford, 1585. Shakespeare is depicted in his school and before Sir Thomas Lucy and lastly set free by Leicester.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Hamley, Sir E. B. Shakespeare's funeral. 1903. (*In Tales from "Blackwood";* sel. by Roberts. 1903. v. 2.) 69b

Howells, W. D. Seen and unseen of Stratford-on-Avon; a fantasy. 1914. 69b

Hood, T. The plea of the midsummer fairies. (*In his Poetical works.*) 821

It is my design to celebrate by an allegory that immortality which Shakespeare has conferred on the fairy mythology by his *Midsummer Night's Dream*.—*Hood in a letter to Charles Lamb.*

Koenig, H. J. William Shakspeare. 1864. 2 v. in 1. 69c

Landor, W. S. Citation and examination of William Shakespeare touching deer-stealing. (*In Landor, W. S. Works.* v. 2. 1876.) 828

Charles Lamb is generally quoted as saying of this that it could only have been written by him who wrote it or by him about whom it was written. If Shakespeare had written it, it would have had some dramatic action, which is what it lacks. As it is it needs several readings to get familiar with it and appreciate it for the fine thing it is.—*H. H. B. Meyer in A brief guide to Shakespeare.*

Luetkenhaus, Mrs. A. M. Master Skylark; a dramatization of the book by John Bennett. [1914.] j793.1

It is the story ingeniously turned into a child's play, rather than a drama from the book. Indeed it is almost as simple in construction as if the children themselves had arranged it for their own amusement from a book in which they had been greatly interested and whose story they wished to turn into a play.—*H. H. B. Meyer in A brief guide to Shakespeare.*



**Noyes, A.** Tales of the Mermaid Tavern. [1913.] 821

A narrative poem in blank verse with a number of ballads and lyrics interspersed depicting much grace and vigor the life of the Mermaid tavern.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Rau, H.** William Shakespeare; culturgeschichtlichbiographischer Roman. 1864. 4 v. in 2. 69c

**Scott, Sir W.** Kenilworth; w. introd. essay and notes by A. Lang. [Introd., 1893.] 69b

Kenilworth is sometimes mentioned as a novel in which Shakespeare appears. That is about all he does, and bows in response to a complimentary greeting from the Earl of Leicester. Worthy of note however is the scene a little further along in the same chapter (xvii) in which Raleigh quotes for the delectation of Queen Elizabeth a passage from Act II of *A Midsummer night's dream*. The passage was actually written some twenty years after the event, but what is twenty years to the Wizard of the North?—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Shaler, N. S.** Elizabeth of England; a dramatic romance. [c1903.] 5 v. S. S. 812

*Contents:* V. 1. The coronation; v. 2. The rival queens; v. 3. Armada days; v. 4. The death of Essex; v. 5. The passing of the queen.

**Shaw, G. B.** Dark lady of the sonnets. c1910. 822

The dark lady of the sonnets is little more than a farce, depicting a chance encounter between the dramatist Queen Elizabeth and the dark lady. The dramatist might stand for the portrait of Shaw himself.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Smith, M. C.** Mary Paget; a romance of old Bermuda. 1911. 69b

Romance of the time of James I. A large part of the action centers around the wreck of the "Sea Venture", which supplied Shakespeare with so many hints for "The Tempest."—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Snaith, J. C.** Anne Feversham. 1914. 69b

The story narrates the adventures of a young couple who finally join Shakespeare's company where the girl creates the part of Rosalind. The dramatist is depicted as a kindly gentleman who exercises a subtle influence over all with whom he comes in contact. The influence is told about, but never realized.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Somerset, C. A.** Shakespeare's early days. n. d. (*In Cumberland, J., pub. Cumberland's British theatre. n. d. v. 28.*) Ref. 822

**Stephens, R. N.** A gentleman player; his adventures on a secret mission for Queen Elizabeth. 69b

The hero is a comedian in the Lord Chamberlain's company. Introduces other members of the company, including Shakespeare.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Sterling, S. H.** Shake-speare's sweetheart. 1905. 69b

**Tieck, J. L.** Midsummer night; or, Shakespeare and the fairies; fr. the Ger. by M. C. Rumsey. 1854. 831

**Wilde, O.** Lord Arthur Savile's crime; The portrait of Mr. W. H.; and other stories. 1909. 69b

The portrait of Mr. W. H. turns on the attempt to show by a forged portrait that Mr. W. H. of the sonnets was Will Hews, a boy actor of Shakespeare's company. The theory is much like the one advanced by Samuel Butler.—*H. H. B. Meyer in A brief guide to Shakespeare.*

**Williams, R. F.** Youth of Shakespeare. 1847. Ref. 69b

A fantastic story of Shakespeare's early life. Very tiresome.

## SUGGESTIONS FOR PAGEANTS AND CELEBRATIONS.

### CELEBRATIONS.

**Bryant, W. C.** Unveiling of the statue of Shakespeare in Central Park. (*In his Orations and addresses. 1873.*) 815

**Chubb, P.** Shakespeare tercentenary; developments of the plan for a nation-wide celebration. (*In Drama. v. 19. Aug., 1915.*)

**Clarke, J. F.** Memorial and biographical sketches. 1878. 920

Contains an address on Shakespeare which was given before the New England Historic-Genealogical Society on the tercentenary celebration of the birth of Shakespeare, April 23, 1864.

**Drama League of America.** Shakespeare tercentenary; suggestions for school and college celebrations of Shakespeare's death in 1916. n. d.

*Contents:* pt. 1. Suggested programs for schools (Grade and high schools.)

Pt. 2. Suggestions for other forms of celebration: A Shakespearean festival for upper grades; Suggestions for a masque or frolic of the flowers; Outline for a normal festival; Outline for a festival founded on the character of fools in Shakespeare's plays; A Shakespearean festival; Outline for a Shrovetide festival; The pageant wagon; An inn yard.

Pt. 3. Detailed outline of the various factors in the organization of the school festival.

Pt. 4. Treatment of Shakespeare's plays for school purposes.

Pt. 5. Bibliographic aids in the study and staging of Shakespeare's plays.

Will be a very practical aid to the teacher.

**Hatcher, O. L.** Shakespeare players in Stratford-on-Avon. (*In Sewanee, R. v. 23. Apr. 1915.*) Ref. 950

An essay, appreciative of the work of Mr. F. R. Benson and his Stratford players, who present the plays at the Annual Stratford festival.

**Shakespeare Memorial Council.** Handbook to the Stratford-upon-Avon festival. 1913.

*Contents:* Benson, F. R. The festival idea; Hutchinson, A. Shakespeare Memorial Theatre at Stratford-upon-Avon; Buckley, R. R. Nature of drama; Sharp, C. J. Stratford-upon-Avon Vacation School of Folk Song and Dance; Shakespeare festival, Stratford-upon-Avon.

**Shakespeare tercentennial April, 1916.** (*In English Journal. v. 4. Sept., 1915.*)

**Student life.** Committee announces plan for pageant, Apr. 27-29, 1916. v. 40, no. 16. Feb. 3, 1916. Ref. 378



For the entertainment of the Drama League of America, the students of Washington University will present three Elizabethan plays on their campus. The article explains the purpose and program of the celebration.

**Woodley, R. C.** Conference on national Shakespeare pageant. (*In Playground.* v. 9. Apr., 1915.)

## PAGEANTS.

**Bates, E. W.** Pageants and pageantry. [c1912]. 793.2

Bibliography: p. 281-287.

These five pageants—Roman, medieval, colonial, one of myths and one of letters—are composed by the author and are mainly suitable for high school students. She summarizes her considerable experience in her introduction and first chapter, giving a historical sketch of pageantry and discussing the selection of a theme for a pageant, and its organization, text, staging and costuming. Illustrations, bibliography and index.—*A. L. A. Bkl.*

**Chubb, P.** Festivals and plays in schools and elsewhere. 1912. 793

General bibliography: p. 355-358; Festival music bibliography: p. 359-390; Costume bibliography: 391-392.

Experiments at the Ethical Culture School, New York, in its endeavor to incorporate the school festival as an integral part of the school life and work. Gives excellent suggestions for the presentation of such festivals through its chapters on festival music, costumes, dances and other accessories to its dramatic activity.—*Pittsburgh Carnegie Lib. Bull.*, 1912.

**Davol, R.** Handbook of Amer. pageantry. [c1914.] Ref. 793.2

A fascinating volume. A book that one even remotely interested in the subject cannot afford to ignore.—*School Arts Mag.*

Written by a newspaper correspondent who, after covering a number of these community festivals in various states, records his observations on the philosophy and psychology of the pageant, something of its structural composition, and rather detailed suggestions for presentation. The 115 illustrations from photographs of pageants are specially attractive.—*A. L. A. Bkl.*

**Luetkenhaus, A. M.** Plays for school children. 1915. 793.1

Contains the dramatization of Master Skylark.

**Needham, M. M.** Folk festivals; their growth and how to give them. 1912. 791

This work, based largely on the author's experience, has less practical and—to the teacher in the country and the small town—more inspirational value than Chubb. She points out clearly with apt illustration, the education uses of the festival and the need for it in our national life, defines its spirit, gives its historical setting, and in its chapters on Choice of subject and Use of festivals in playgrounds and schools, makes definite suggestions for the teacher. The arrangement of material could perhaps have been improved. Beyond the fact that both point out the festival's value, there is little duplication in the two books and their method of approach is wholly different.—*A. L. A. Bkl.*

**Spencer, M. L.** Corpus Christi pageants in England. 1911. 394

Information of value not only to the special student of the medieval English stage, but to every Shakspeare lover and student of the later drama.—*Introd.*

**Sullivan, M.** Court masques of James I; their influence on Shakespeare and the public theatres. 1913. 792

## DANCES, WITH MUSIC.

**Brower, J., ed.** The Morris dance; descriptions of eleven dances as performed by the Morris-men of England. [c1910.] 793.3

Includes the stick, handkerchief and corner dances which belong to the Morris dance family. Minutely detailed descriptions.—*A. K. H.*

—Morris dances; collected from traditional sources. [c1909.] 793

Contains the stick, handkerchief and corner dances of the Morris dancer; also a historical sketch and references to literary allusions.—*A. K. H.*

**Graham, J.** Lancashire and Cheshire Morris dances; w. photographs in costume. n. d. 793.3

In editing this collection Mr. Graham has done some careful research into the origins of old customs and the folk lore associated with the earliest days of Morris dancing, with a view to its usefulness to lecturers and teachers. The introduction includes: North and South Morris dances compared.—Historical notes.—Early dancing of the Morris in Lancashire.—Modern leaders of the Lancashire Morris.—Notes on performing the dances.—*A. K. H.*

—Shakespearean Bidford Morris dances; w. an introd., description of the dresses and the dances and hints on adaptation to schools; w. photographs in costume. n. d. 793.3

Has an introductory historical sketch. Contains the London Board of Education's syllabus on dancing steps for public elementary schools which will be of help to the teacher in selecting dances.—*A. K. H.*

**Neal, M., ed.** The Espérance Morris book; a manual of Morris dances, folk songs and singing games; w. photographs in costume. [1910-c1912.] 2 v. 793.3

The Espérance guild of Morris dancers is an English organization open to all who are interested upon payment of a fee. It conducts classes and concerts. An article on Old English songs and dances by E. V. Lucas prefaces the first volume. Volume two contains historical notes on the dances and tunes.—*A. K. H.*

**Playford, J.** Ancient dances and music; six dance tunes from Playford's Dancing Master; w. photographs in costume; revived by N. Chaplin. c1909. 793.3

Devoted to English dances of the 17th and 18th centuries; the "contre-danse" type which lasts till the dancers are exhausted and in which "as many as will" may take part.—*A. K. H.*

**Sharp, C. J.** The Morris book. 1912. 793.3

A very complete work for the teacher's use.—*A. K. H.*

—Sword dances of Northern England; together w. the horn dance of Abbot's Bromley; w. photographs. [Introd. 1912-13.] 3 v. 793.3

Describes minutely the many different forms, giving the songs that accompany some of them. The differences developed in various counties are brought out. The music is merely suggested.—*A. K. H.*

The dances described: Long sword-dance; Grenoside sword-dance; Short sword-dance; Earsdon sword-dance; Abbot's Bromley horn-dance; Sleights sword-dance; Flam-borough sword-dance; Beadnell sword-dance; Escrick sword-dance; Handsworth sword-dance; Ampleforth sword-dance; Askham Richard sword-dance; Haxby sword-dance; Winlaton sword-dance; North Walbottle sword-dance.

**Smith, H.** Dancing, and Morris-dancers. (*In his Festivals, games and amusements.* 1831.) 790

Two chapters give a quaintly worded history of dancing from the earliest times, a third chapter contains a detailed account of the Morris dance. The author frequently quotes from contemporary writers.—*A. K. H.*



## COSTUME.

**Aria, E.** Costume: fanciful, historical and theatrical. 1906. 391

**Ashdown, Mrs. C. H.** British costume during xix centuries; civil and ecclesiastical. 1910. Ref. 391

Classified carefully according to definite periods of English history. There are two separate chapters devoted to Ecclesiastical dress.—*M. P.*

**Calthrop, D. C.** English costume. 1906. 4 v. Ref. 391

Each chapter describes men's and women's costumes separately. The chapters are arranged chronologically. One devoted to Shakespeare's allusions to clothes forms an interesting diversion. Fully illustrated with colored plates and drawings.—*J. G.*

**Clinch, G.** English costume from prehistoric times to the end of the eighteenth century. [1909.] 391

Concise and well illustrated. Arranged according to century, w. chapters on military, ecclesiastical, monastic, legal and coronation costumes.—*M. P.*

**Costumes of the modern stage.** 1889-90. 5 pts. in 1. Ref. 391  
Colored plates.

**Fairholt, F. W.** Costume in England; a history of dress to the end of the 18th century; rev. by H. A. Dillon. 3d ed. 1885. 2 v. 391

**Hill, G.** History of English dress, fr. the Saxon period to the present day. 1893. 2 v. 391

**Hottenroth, F.** Le costume, les armes, les bijoux, la céramique, les utensiles, outils, objets mobilier, etc., chez les peuples anciens et modernes. n. d. 3 v. Ref. 391  
Color plates of historic costumes and accessories.—*M. P.*

**Kretchmer, A., and Rohrbach, C.** The costumes of all nations. 1882. Ref. 391  
Arranged chronologically.

**Pauquet, P. and H.** Illustrations of English and foreign costume from the 15th century to the present day. 1875. Ref. 391  
Color drawings from portraits by famous painters. One of the source books on costume.—*M. P.*

**Planche, J. R.** History of British costume to the close of the 18th century. 1847. 391  
Arranged by chapters into sections from the commencement of the Christian era, and into centuries from the Norman conquest, each chapter containing a survey of the costumes of the principal countries of the world at the same period.—*M. P.*

**Racinet, A. C. A.** Le costume historique. 1888. 6 v. Ref. 391  
A most valuable and authentic book. Color plates.—*M. P.*

**Retzsch, M.** Gallery to Shakespeare's dramatic works. 2d ed. 1860. (*With his Umrisse zu Shakespeare's Werken.* 1860.) Ref. 741  
*Contents:* Macbeth; Romeo and Juliet; King Lear; The tempest; Othello; Merry wives of Windsor; King Henry IV., pts. 1-2.

**Rhead, G. W.** Chats on costume. 1906. 391  
Bibliography: p. 15-16.

**Robida, A.** "Yester-Year"; ten centuries of toilette; fr. the Fr. by Mrs. C. Hoey. 1893. 391  
Numerous colored illustrations.

**Rosenberg, A.** Geschichte des Kostüms. n. d. 3 v. Ref. 391

The costume designs are mostly in color, each plate showing several costumes of the same period. They are arranged chronologically and, many times, a drawing from some famous painting of the Dutch, German, Spanish or Italian school may be recognized, thus showing the authenticity of the work.—*M. P.*

**Schild, M.** Old English peasant costumes from Boadicea to Queen Victoria, suitable for fancy fairs, costume balls and bazaars. 1898. 391

**Shaw, H.** Dresses and decorations of the Middle Ages. 1858. 2 v. Ref. 391

**Stone, M.** Bankside costume book for children. [1913.]

**Strutt, J.** Complete view of the dress and habits of the people of England fr. the establishment of the Saxons to the present time. 1842. 2 v. Ref. 391  
Colored plates.

**Zur Geschichte der costume.** [1895?] Ref. 391  
Miscellaneous color plates. Costume designs of various countries and periods.—*M. P.*

## ILLUSTRATIONS

## USEFUL FOR COSTUME AND STAGE SETTINGS.

**Boydell's illustrations of the dramatic works of S.,** by the most eminent artists of Great Britain. 1852. 2 v. Ref. 769

**Shakespeare's comedy As you like it;** w. illus. by H. Thomson. n. d. Ref.

**Shakespeare's tragedy of Hamlet,** illus. by W. G. Simmonds. n. d. Ref.

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